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ARRETINA NIMIS NE SPERNAS VASA

THE
LOEB COLLECTION
OF
ARRETINE POTTERY

CATALOGUED WITH
INTRODUCTION AND
DESCRIPTIVE NOTES

BY

GEORGE H. CHASE PH.D



NEW YORK · 1908 ·

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PREFACE

It has long been a matter of regret among students of classical antiquity that so little of the pottery of Arretium, which represents unquestionably the highest achievement of the Roman ceramists, has as yet been published. The writings of Fabroni, Gamurrini, Pasqui, Dragendorff, and others have indeed done much to place the Arretine wares in their proper relation to earlier and later fabrics and to show their great importance for the history of Roman art. But the treasures of the Museo Pubblico at Arezzo are still almost unknown except to the fortunate few who have enjoyed the privilege of a considerable stay in Arezzo itself, and the smaller collections of Arretine ware in other museums are almost wholly unpublished. Under these circumstances, the present catalogue of a fairly representative collection of moulds and fragments may not be without its justification. In the Introduction, I have tried to give a summary of the principal results of modern discussions; in the Catalogue proper, to describe as accurately as possible all the pieces of the Collection; and in the plates to reproduce all the more important specimens. I hope the result will prove useful to scholars and interesting to amateurs; and above all that it may help a little in calling attention to a class of monuments which, in this country at least, has up to the present time been too much neglected.

The Collection is in the Fogg Museum of Art, Harvard University.

GEORGE H. CHASE.

HARVARD UNIVERSITY,

JANUARY, 1908.

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ABBREVIATIONS

THE titles of books and periodicals to which frequent reference is made will be abbreviated as follows:

Ann. *Annali dell' Istituto di Corrispondenza Archeologica.* Rome, 1829-85.

B. J. *Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande.* Bonn, 1842ff.

Bull. *Bulletino dell' Istituto di Corrispondenza Archeologica.* Rome, 1829-85.

C.I.L. *Corpus Inscriptionum Latinarum consilio et auctoritate Academiae Litterarum Regiae Borussicae editum.* Berlin, 1863ff.

Fabroni. *Fabroni (A.), Storia degli antichi vasi fittili aretini.* Arezzo, 1841.

Gamurrini. *Gamurrini (G. F.), Le iscrizioni degli antichi vasi fittili aretini.* Rome, 1859.

Gaz. Arch. *Gazette Archéologique.* Paris, 1875-89.

Not. Scav. *Notizie degli Scavi di antichità comunicate alla Reale Accademia dei Lincei.* Rome, 1876ff.

Walters. *Walters (H. B.), History of Ancient Pottery, Greek, Etruscan, and Roman.* 2 vols., London, 1905.

INTRODUCTION

ARRETINE POTTERY takes its name from the ancient city of Arretium, the modern Arezzo, situated in the upper valley of the Arno, in Tuscany, some fifty miles southeast of Florence. Originally one of the twelve cities of the Etruscan league, and later, after the extension of the Roman power, a flourishing Roman town, Arretium was for many centuries one of the most important cities of central Italy.

Of its history, as of the history of most of the Etruscan cities, we catch glimpses now and then in the writings of the Roman historians, but their references are usually nothing more than brief notices of unsuccessful wars against the Romans during the period of independence and of equally unsuccessful revolts after the establishment of the Roman government. The earliest of these accounts goes back to the time of the kings. During the reign of Tarquinius Priscus, Arretium with four other Etruscan towns, Clusium, Volaterrae, Rusellae, and Vetulonia, is said to have joined the Latins and the Sabines in an attempt to check the growing power of the city on the Tiber.¹ In 311 B.C., it is mentioned as the only Etruscan city that did not take part in an attack upon Sutrium, which at that time was in alliance with Rome.² Later, however, the citizens seem to have been induced to change their attitude, for in the next year

¹ *Dionysius of Halicarnassus, Ant. Rom.* 3, 51.

² *Livy* 9, 32.

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(310 B.C.), we find ambassadors from Arretium, Perugia, and Cortona making peace with the Romans.¹ In 301, a local quarrel, brought on by an attempt to expel the Cilnii,² the most powerful of the Arretine families, again involved the city in a struggle with the Romans. According to the account given by Livy, a Roman army marched against Arretium, and during the absence of their commander, the dictator Valerius Maximus, suffered a defeat at the hands of the Arretines and other Etruscans who had joined them, but ultimately the allies were defeated and the Cilnii restored. Livy adds, however, that some authorities declared that there was no war upon the Arretines at this time, but that the insurrection was peaceably suppressed.³ Again, in 294, we find Arretium engaged with other Etruscan cities in still another struggle with Rome, as a result of which they were forced to purchase a forty years' truce for a large sum.⁴ During the Gallic invasion of 283, the city was besieged by the Senones, and a Roman army which was sent to its relief was defeated with great slaughter.⁵

Just when Arretium became subject to Rome is unknown, but from the fact that no triumph over the Arretines is recorded, it is perhaps reasonable to think that the change was brought about by peaceful means. As a dependent city, it played some part in the Second Punic War, largely because of its situation on one of the two roads from Rome to northern Italy. In 217 B.C., Flaminius took up his position near its walls to await the invading host of Hannibal;⁶ in 209 and 208, Rome was disturbed by rumors of an up-

¹ *Livy* 9, 37; cf. *Diodorus* 20, 35.

² The Cilnii are interesting as the ancestors of Horace's patron, C. Cilnius Maecenas.

³ *Livy* 10, 3-5. ⁴ *Livy* 10, 37. ⁵ *Polybius* 2, 19. ⁶ *Polybius* 3, 77 and 80; *Livy* 22, 2 and 3.

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rising in Etruria, fomented by the Arretines, but the prompt and summary action of the consul designatus, M. Marcellus, and the propraetors of Etruria, C. Calpurnius and C. Hostilius, and especially the exaction of one hundred and twenty sons of Arretine senators as hostages "pacified" the region;¹ and later, when Scipio was making preparations for the invasion of Africa, and each of the Etruscan cities was called upon to contribute to the equipment of his fleet, Arretium furnished "3,000 shields, an equal number of helmets, also javelins, pikes, and long spears to the number of 50,000, axes, spades, hooks, buckets, and mills, enough for forty galleys," as well as wheat and a contribution of money for the decurions and the rowers.²

In the struggle between Marius and Sulla, the Arretines sided with the former, with the result that after the final triumph of Sulla, laws were passed which deprived them of their rights of citizenship and confiscated their lands. The statements of Cicero, from whom we derive this information, imply that in later times the former law was regarded as inoperative, and that a part, at least, of the Arretine territory was recovered by the owners.³ It seems probable, however, that a colony of the veterans of Sulla was established in the territory of Arretium at this time,⁴ and that it was from them that the *coloni Arretini* whom Cicero⁵ mentions among the followers of Catiline were recruited.

In the war between Cæsar and Pompey, Arretium was one of

¹ *Livy* 27, 21, 22, and 24.

² *Livy* 28, 45.

³ *Cic. pro Caecina* 97; *pro Murena* 49; *ad Att.* 1, 19, 4.

⁴ *Cf. Bull.* 1879, pp. 166-168; *Mommsen, Röm. Geschichte, Vol. II*⁶, p. 343 (in the latest English translation, published in 1903, *Vol. IV*, p. 108).

⁵ *Cic. pro Murena* 49.

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the first places that Caesar occupied after crossing the Rubicon.¹ In the time of Caesar or Augustus, it received a Roman colony.² Pliny speaks of Arretini Veteres, Arretini Fidentes, and Arretini Julienses,³ implying the existence in the territory of Arretium of three settlements, Arretium Vetus, Arretium Fidens, and Arretium Julium. Of these, Arretium Vetus would naturally be the old Etruscan city, Arretium Julium the colony founded by Julius Caesar or Augustus. Arretium Fidens has sometimes been thought to be the colony sent by Sulla, but it may have been established at some other time. It must be admitted, also, that the existence of three distinct settlements is not certain. Strabo makes no reference to separate towns, but speaks simply of Arretium, which, he says, was the most inland city of Etruria.⁴ It is possible, therefore, that the terms Arretini Veteres, Arretini Fidentes, and Arretini Julienses refer only to distinct bodies of settlers who for some reason had received a separate municipal organization.

Such is the history of Arretium, so far as we can piece it together from the scattered notices of Greek and Latin writers, a history not very different from that of the other cities of Etruria, except perhaps in the fact that owing to its remoteness from Rome, the city suffered less from its struggles with the Romans than the settlements farther south. The prosperity of the city depended largely on the fertility of the surrounding territory. Its vines and its wheat are praised by Pliny,⁵ and even to-day the region produces a wine whose excellence is sung by the poets of the modern town. Manu-

¹ *Caesar*, B. C. 1, 11; *Cic. ad. Fam.* 16, 12.

² *Frontinus*, *De Coloniis*; cf. *Liber Coloniarum*, p. 215; *C. I. L.* XI, p. 336.

³ *Plin. N. H.* 3, 52.

⁴ *Strab. V*, p. 226.

⁵ *N. H.* 14, 36 and 18, 87.

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facturing, also, must have played a prominent part in the life of the ancient Arretines, for among all the Etruscan towns, it is noteworthy that only Arretium was called upon to furnish shields and spears and other equipment for Scipio's fleet.¹ For an extensive production of vases we have no evidence from the earlier period of the city. The Etruscan tombs of the ancient necropolis have yielded specimens of the ordinary Etruscan black ware (bucchero), as well as imported Greek vases, but these do not differ essentially from the vases found on other Etruscan sites.² The fact that early bronze coins found at Arezzo have a vase as the type on the reverse has sometimes been urged as a proof of the early importance of the vase-maker's art, but the argument is of very doubtful value.³ The vases to which the name Arretine is given, at all events, belong distinctly to the Roman period.⁴ They are mentioned several times by Roman writers of the first century A.D. and later in such a way as to imply that they formed a well-recognized class among Roman ceramic products and were largely exported, and although it is probable that the name "Arretine" was gradually extended to include similar vases made elsewhere, such a use of terms could not have arisen unless the vases of Arretium had come to be well known and universally recognized. The most important passages in regard to them occur in the *Naturalis Historia* of Pliny and the *Etymologiae* of Isidorus of Seville, an encyclopedic work of the seventh century, based upon the statements of earlier writers. Pliny's statement is

¹ Cf. *supra*, p. 3.

² Cf. Dennis, *Cities and Cemeteries of Etruria*, II², pp. 384-389.

³ Cf. Gamurrini, p. 9; Marchi and Tessieri, *L'Aes grave del Museo Kircheriano*, Classe III, pl. 5 and 6.

⁴ Cf. pp. 29ff. for a discussion of the date of the Arretine ware.

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as follows: "The majority of mankind use earthenware vessels. Samian ware is well spoken of even at the present day for dinner services. This reputation is kept up also by Arretium in Italy, and for drinking cups only by Surrentum, Hasta, Pollentia, Saguntum in Spain, and Pergamum in Asia. Tralles is also a centre for pottery, and Mutina in Italy."¹ Isidorus informs us that "Arretine vases are so called from Arretium, a town in Italy, where they are made; for they are red. It is these of which Sedulius speaks when he says:

'The red pot serves the greens that are set before us.'"²

Even more interesting are two passages in Martial, in which we see reflected the Roman taste of the first century A.D. In one, the poet mocks at the plagiarist Fidentinus, in whose book of epigrams, he says, there is only one original page, but that so bad that it is clearly stamped as the author's own. "Just so a Gallic cloak, among the purple robes of the city, stains them with grease and filth; so the clay vases of Arretium spoil the effect of crystal cups; so the black crow when he chances to stray on the banks of the Cayster, is laughed to scorn among the swans of Leda; so when the

¹ *Plin. N. H.* 35, 160f.: *Maior pars hominum terrenis utitur vasis. Samia etiamnunc in esculentis laudantur. Retinent hanc nobilitatem et Arretium in Italia, et calicum tantum Surrentum, Hasta, Pollentia, in Hispania Saguntum, in Asia Pergamum. Habent et Trallis ibi opera sua et in Italia Mutina.*

² *Isidorus, Etym.* 20, 4, 5: *Aretina vasa, ex Aretio municipio Italiae dicuntur, ubi fiunt; sunt enim rubra. De quibus Sedulius:*

Rubra quod appositum testa ministrat olus.

The poet Caelius Sedulius wrote about 494 A.D. It may be doubted whether Isidorus is right in referring the "rubra testa" of Sedulius specifically to Arretine ware, and his present tenses are doubtless taken from the author he was excerpting (perhaps Pliny himself). They cannot be taken to mean that the potters of Arretium were active as late as the seventh century.

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sacred grove resounds with the varied notes of the tuneful nightingale, the wretched magpie mars her Attic plaints.”¹ Modern admirers of the products of the Arretine potters have tried to extract a compliment from these lines, but with little success. To the wealthy Romans of the first century, accustomed to luxury as few others have ever been, the clay vases of Arretium could hardly be expected to appeal. Nevertheless, in another epigram, the poet warns his contemporaries against too low an estimate of these humble vessels: “We warn you not to look with too much contempt on the Arretine vases. Porsena was fine with his Etruscan earthenware.”²

Another interesting epigram, which is sometimes attributed to Virgil, though it undoubtedly was written by a later poet, takes the form of an address to an Arretine cup that had been used for taking medicine. It runs: “Arretine cup, once the glory of my father’s table, how sound you were before the doctor’s hand.”³

From all this, it is clear that the red ware of Arretium, although it was considered inferior to the vessels of gold and silver and

¹ *Martial, Ep. 1, 53.*

² *Martial, Ep. 14, 98:*

*Arretina nimis ne spernas vasa monemus:
Lautus erat Tuscis Porsena fictilibus.*

³ *Baehrens, Poetae Latini Minores, IV, No. 158:*

*Arretine calix, mensis decus ante paternis,
Ante manus medici quam bene sanus eras.*

Two other passages which have sometimes been brought into connection with the vases of Arretium are *Persius I, 127-130* and *Macrobius, Saturnalia 2, 4, 12*. In the former passage, the poet describes several classes of persons whom he does not wish to be among his readers. “I don’t want the low fellow who loves to crack a joke on the slippers of the Greeks, and is equal to calling a one-eyed man Old One-Eye, thinking he is somebody because once, as aedile, filled with the pride of provincial office, he broke short half-pint measures at Arretium (*fregerit eminas Arreti aedilis iniquas*).” It is clearly stretching

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precious stones in which the Romans of the Empire delighted, enjoyed a considerable vogue and more than a local fame. And this inference is confirmed by the discoveries of modern times. It is hardly too much to say that Arretine vases and fragments have been found in every part of the Roman empire, in most cases, doubtless, imported and sold by Roman merchants, in others, perhaps, carried by the legionaries in their campaigns or by travellers. As the Arretine potters were accustomed to sign their vases (though this is not an invariable custom), the products of the Arretine kilns can be recognized wherever they are found, and the list of such finding places is one of the best proofs of the popularity of the Arretine wares. It includes not only Arezzo, Rome, Rimini, Modena, and other places in Italy, but numerous sites in Gallia Narbonensis, in Spain, and in Africa; and sporadic finds have been made in the Greek islands and even in Asia Minor. In the northern provinces of the Empire, the number of finding places is smaller, owing largely to the fact that in these districts, soon after their conquest by the Romans, an important local industry was developed by which the local demand was supplied. Nevertheless, even

a point to find here any reference to Arretine wares as a class. Yet this was done by an ancient commentator, who informs us that the half-pint pots referred to are "small vessels from the town of Arretium, where 'Arretine' vases are made" (minora vasa ex Aretio, ubi fiunt Aretina vasa).

The passage in Macrobius contains a story to the effect that Augustus was wont to mock at the lax and effeminate style of Maecenas, and once in concluding a letter, addressed him with all the endearing terms that were usually reserved for women, calling him "silphium of Arretium, pearl of the Tiber, emerald of the Cilnii, jasper of the potters, beryl of Porsena," and so on (lasar Arretinum, Tiberinum magaritum, Cilniorum smaragde, iaspi figulorum, berulle Porsenae). The editors of Macrobius usually adopt a conjecture of Jahn's and read Iguvinorum for the figulorum of the mss. In any case the passage is of no great value, since the importance of the potters of Arretium is sufficiently proved without it.

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here, in Germany and Northern Gaul, and even in Britain, a very considerable number of vases and fragments has been discovered which are shown by the signatures they bear to be the work of Arretine potters.

But the great finding place, naturally enough, is Arezzo itself. Here, both inside the modern city and in the outlying districts, many remains of ancient potteries have been found, containing not only fragments of vases and of the moulds from which they were made, but also in some cases the vats in which the clay was purified, the wheels on which the vases and the moulds were thrown, the stamps with which the figures were produced, and other implements of the potter's trade. Tombs also have occasionally yielded fragments of vases. The earliest record of such discoveries goes back to the thirteenth century. In a manuscript entitled *Libro della Compositione del Mondo*, written by a certain Ser Ristoro d'Arezzo and dated 1282, the author records the discovery in and near Arezzo of fragments of vases colored black and red, but generally red, on which were represented "all sorts of plants and leaves and flowers, and all sorts of animals," as well as "figures in relief—some thin and some fat, some laughing and some crying, living and dead, old and young, armed and unarmed," and so on for nearly a page of antitheses. "When any of these fragments come into the hands of sculptors or artists or other connoisseurs," writes Ser Ristoro, "they consider them like sacred relics, marvelling that human nature could rise to such a height in the subtlety, in the workmanship, and the form of those vases, and in their colors and their figures in relief; and they say that the makers were divine or the vases fell from

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heaven.”¹ The entire passage is interesting as an example of the enthusiastic admiration for the relics of ancient art which even as early as the thirteenth century was beginning to make itself felt throughout Italy. Making every allowance for local patriotism, we cannot doubt that these earliest discovered relics of Arretine pottery produced a profound impression on the contemporaries of Ser Ristoro.

That fragments of vases continued to be found during the century that succeeded the writing of Ser Ristoro's *Libro* is shown by a brief notice in the *Cronaca Fiorentina* of Giovanni Villani, who died in the great plague at Florence in 1348. This writer, in speaking of Arezzo, mentions the red vases with reliefs which “it seems impossible to believe were made by human hands,” and concludes his brief account with the statement “they are still found.”² Of discoveries made in the second half of the fifteenth century, we have two interesting accounts, one in a manuscript written by Marco Attilio Alessi, now in the Bibliotheca Riccardiana in Florence, the other in Vasari's famous *Lives of the Painters*. The latter account refers to a somewhat earlier date and so may be considered first. In the life of his great-grandfather Lazzaro, the biographer relates that his grandfather, Giorgio Vasari, who died in 1484 at the age of sixty-eight, maintained until the end of his life the antiquity of the Arretine vases; that in a field near the Ponte delle Carciarelle (a

¹ The passage is quoted in full by Fabroni, pp. 12ff. Cf. also Pignotti, *Storia della Toscana* (Pisa, 1813), I, pp. 144ff.; Gori, *Difesa dell' Alfabeto Etrusco*, Preface, p. 207; Monaci, *Crestomazia Italiana dei Primi Secoli*, pp. 366ff.

² The passage occurs in Book I, Chapter 47 (in the edition published at Milan in 1802, Vol. I, p. 72). Cf. Pignotti, I, p. 146; Fabroni, p. 16.

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bridge over the Castro, distant about a mile from Arezzo), he found at a depth of three cubits three vaults of an ancient kiln, four complete vases, many fragments, and near them some of the clay that was used in making the ware; that he gave the vases to Lorenzo de' Medici (Il Magnifico) during a visit which the Florentine made to Arezzo, and that it was this gift that procured for the family of Vasari the favor of the Medici. Further, Vasari relates that his grandfather made successful experiments in reproducing the ancient ware, some specimens of his work lasting to the time of the biographer.¹ Alessi's account also refers to discoveries near the Ponte delle Carciarelle. He speaks of a great quantity of fragments with inscriptions—the first known record of the inscriptions that occur so frequently—and mentions especially one great find made in 1492 in the presence of Giovanni de' Medici, who later became Pope Leo X.² From the inscriptions it appeared that the proprietor of the most important pottery near the Ponte delle Carciarelle was named Calidius Strigo, a fact which has been confirmed by recent excavations.³ A smaller number of fragments bore the name of Domitius.

From the sixteenth and the seventeenth centuries, we have no record of further discoveries. About the middle of the eighteenth century, however, two new potteries belonging to P. Cornelius and

¹ *Vasari, Vite dei Pittori, II, pp. 557ff.* (in the edition published at Florence in 1878–85). In the translation of Mrs. Foster, published at London in 1895–1901, the passage is on pp. 153f. of Vol. II. Cf. *Fabroni, pp. 18f.*

² *Alessi's account was first published by Gori in his Inscriptiones antiquae Graecae et Romanae in Etruriae Urbibus Exstantes (Florence, 1734), II, p. 320. Cf. Pignotti, I, pp. 146ff.; Fabroni, pp. 16–18.*

³ *Cf. U. Pasqui, Not. Scav. 1894, pp. 121ff.*

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C. Cispius were discovered by the Arretine Francesco Rossi at Cincelli, some five miles from the city; and later, in 1779, excavation in this region brought to light remains of a potter's wheel, of kilns, vats, and utensils, as well as fragments of vases and moulds. These passed from the collection of Signor Rossi into the Bacci Collection, and ultimately into the Museo Pubblico at Arezzo. During this same century, the writings of Gori, who published the accounts of Ser Ristoro and Alessi, together with some additional inscriptions from the manuscript record of Giacomo Burali, made the earlier discoveries known to a wide circle of readers.¹ Rossi himself planned to publish an account of the Arretine fabrics and especially of the results of his excavations, and although the promised monograph never appeared, it was discovered among his papers after his death, and used by several later writers. Of these the most important is Inghirami, whose elaborate *Monumenti Etruschi o di Etrusco Nome* contains twelve pages and a colored engraved plate devoted to Arretine ware.² The plate especially is interesting as the first attempt at the reproduction of Arretine fragments.

The great discoveries of vases and other antiquities at Vulci in 1829 and the years immediately after inspired all the Italian antiquaries to renewed investigations. At the same time, the establishment of the Istituto di Corrispondenza Archeologica at Rome gave them a more convenient medium for the publication of their discoveries than they had before enjoyed. The numbers of the *Annali* and the *Buletino dell' Istituto*, which began to be published in 1829

¹ Cf. *supra*, p. 10, note 1 and p. 11, note 2.

² Inghirami, *Monumenti Etruschi o di Etrusco Nome* (Fiesole, 1824), Vol. V, pp. 1-12; pl. 1.

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and ceased to exist in 1885, contain many brief notices of new finds at Arezzo. Since 1885, the most important accounts have appeared in the Italian *Notizie degli Scavi*, which even before that date had contained occasional notices. In recent years, the richest finds inside the city limits have been made in the neighborhood of the modern theatre and the church of Santa Maria in Gradi. The most important finding place outside the walls has been the neighborhood of Cincelli. The vases and fragments that have been discovered in these excavations have for the most part found a place in the Museo Pubblico at Arezzo, which now contains the finest collection of this class of vases in the world. Others have passed into private hands, and thence in some cases have been sold out of Italy, to become parts of collections in other countries. It was in this way that the Loeb Collection was acquired. The principal part of the Collection was bought in Rome in 1904; three of the complete moulds (Nos. 1, 76, 223) were bought later, in 1907.

The methods used by the potters of Arretium, as they have been revealed by these excavations, do not differ from those used by potters in other parts of the Roman world. Like their contemporaries in other regions, they produced no painted pottery, but confined themselves, so far as they decorated their vases at all, to decoration in relief. In this they followed the traditions of the later Greek ceramists, who even before the beginning of the second century B.C. had abandoned the painted decoration by which their predecessors had distinguished themselves. Technically considered, the vases of Arretium fall into three classes:

1. Plain vases, simply thrown on the wheel, glazed, and fired.

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Handles were sometimes added, and on the bottom of the vase, inside, was usually stamped the name of the owner of the factory, or that of the slave who made the vase, or both.

2. Vases with applied reliefs, a more elaborate type, in which the vase is decorated with simple reliefs, modelled sometimes by hand, but more commonly by the use of moulds, and applied to the vase as the handles were applied, after it was taken from the wheel. Vases of this type, also, frequently have signatures stamped on the inside.

3. Mould-made vases (in modern times commonly called *terra sigillata*), by far the largest and most important category. Here the process of manufacture was much more complicated than in the case of the plain vases and the vases with applied reliefs. The potter first formed upon the wheel a hollow mould of clay, giving to the inside the form and the dimensions which he had in mind for the body of the completed vase. Next by means of small stamps with designs in relief, he impressed in the inside of the mould, while it was still soft, the figures and patterns with which the completed vase was to be decorated. These, as they were made from designs in relief, have in the moulds the form of hollow impressions. From such a mould, after it had been baked hard by firing, any number of vases could be produced by simply pressing clay into the mould, removing this shell when it was still somewhat soft, glazing, and firing. In general the mould seems to have been placed upon the wheel to receive its lining of clay; the inside of a moulded vase usually shows a series of shallow grooves at regular intervals, marks of the tool by which the interior was worked smooth after the clay had been pressed into

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the hollows of the mould. In some cases, the vase was glazed and fired precisely as it came from the mould. Usually, however, a separately modelled foot and a plain rim with simple mouldings at the top were attached to the shell. Handles, also, and plastic ornaments like those of the plain vases and the vases with separately modelled reliefs were frequently added, although one striking characteristic of the Arretine vases, and indeed of Roman pottery in general, is the comparative lack of handles, probably due to the fact that vases without handles could be packed for export with greater security. There is some evidence that in the case of the most carefully made vases, the potter went over the surface of the shell before it was fired with a pointed instrument, sharpening details that had been blurred in the process of moulding, adding bits of patterns, and in general "retouching" the whole. The process is one that is familiar in the work of the makers of terra-cotta figurines, to whose methods the methods of the Roman potters are closely similar.

The stamps which were used by the Arretine potters were probably of different materials, wood, metal, and clay. Those that have been found are all of clay, and some are very well preserved. One of the finest is published by Fabroni.¹ The British Museum possesses an admirable stamp with a figure of Spring upon it.² A specimen in the Boston Museum of Fine Arts contains a stamp with a design for a crescent-shaped pattern which actually appears on one of the moulds of the Loeb Collection.³ All these, and other Roman stamps from the provinces⁴ show that the stamp was regularly provided with a handle by means of which it could be pressed into the

¹ Plate 5, No. 4. ² Cf. *Walters*, Vol. II, pl. 66, fig. 2. ³ No. 160. ⁴ Cf. *Walters*, II, pp. 439, 440.

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mould. The number of stamps necessary to produce the great variety which is apparent in the vases seems at first sight to be very large, but a closer study of any considerable collection of vases and moulds shows that the number was much smaller than it appears at first. Nothing, in fact, is more interesting than the way in which the potter, with a comparatively small number of stamps, succeeds by different combinations in producing very different effects. The best examples are found in vases with purely conventional decoration, such as Nos. 223 and 305ff. In No. 305, the entire festoon of fruits and flowers which forms the principal element in the decoration, was produced by a single small stamp. To form his festoon, the potter simply repeated the stamp twelve times, turning it over for each new impression, so that what appears as the upper portion in one section appears as the lower in the next. The spaces between the separate bits of this design were then filled with alternating single flowers and bees. Cupids, birds, bees, and lizards were added at intervals, and the result is a design of very considerable variety. This method of working with small stamps was even applied to human figures, in which attributes and even parts of the drapery were sometimes produced by the use of small supplementary stamps.¹ The process is one, again, which recalls the methods of the makers of terra-cotta figurines.

The moulds are made of a fine yellow clay, which sometimes has a pink color in fractures. They range in size from moulds for very small cups to moulds for bowls measuring six inches and more in diameter. They are usually provided with a low foot to make them

¹ Cf. the descriptions of Nos. 2, 3, 17, 174.

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stand firmly on the wheel, and with a slight rim at the top for convenience in handling. In impressing the stamps in the mould, the potter seems regularly to have first divided the surface horizontally by means of mouldings and patterns running entirely around the inside of the mould; the commonest forms are simple grooves (which come out as convex mouldings in the vase), rows of bosses and rosettes, bands of egg and dart, and similar patterns. The usual scheme consists of a simple moulding near the bottom of the mould, a row of bosses or rosettes or a simple moulding higher up, which sets off a small field for decoration around the bottom, and then near the top, several patterns and mouldings close together, one of which is usually an egg and dart. It has often been thought that all these patterns were produced with a small wheel or disc, which the potter pressed against the mould as he turned it on the wheel, and in the case of the simple mouldings, the lines are so exact that this seems the natural explanation. In the case of the patterns, however, the frequent irregularities in alignment and spacing make it clear that the patterns were usually produced by repeating a small stamp containing only a small bit of pattern (a single boss, a rosette, or a single egg and dart). The numerous cases in which a row of bosses appears in the completed vase as if ranged upon a convex moulding show that a slight groove was often impressed in the mould first, to aid the potter in aligning his patterns correctly. After the fields for decoration had been marked off in this way, the next task was to fill them with figures or decorative designs. This was usually accomplished by dividing the surface to be decorated into a definite number of parts (usually four), by pillars, staffs, tripods, trees,

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floral patterns, or conventional designs. Then between these the figures or patterns that formed the principal motives were placed, and thus a symmetrical arrangement was assured. That this was the method employed, that the decorative patterns and divisional designs were impressed first in the mould, is shown by the fact that wherever patterns and figures overlap, it is the figures which are on top.

The modelling of the stamps and the arrangement of the decoration in the mould were clearly the most important parts of the process of making the vase. The other processes, moulding the shell, attaching handles, rim, and feet, glazing, and firing, were purely mechanical. A word, however, should be said about the brilliant red glaze of the finished vases, which has justly excited admiration since the time of the earliest discoveries, and to which the brilliant, coralline effect of the Arretine wares is due. The effect appears to have been produced by the use of a sort of varnish, the composition of which, in spite of modern experiments, remains obscure. The latest investigator, Dragendorff, comes to the conclusion that the red color is due primarily to the iron oxide which is inherent in the composition of the clay, and that the substance added in the varnish to produce the brilliant coralline effect was of an alkaloid nature. In a series of experiments with glazed and unglazed fragments, the alkaloid constituents showed a marked increase in the glazed fragments, while the proportion of iron oxide and other elements remained constant.¹ The most remarkable feature of the glaze is its

¹ Cf. B. J. 96 (1895), pp. 19ff. For earlier analyses, cf. Brongniart, *Traité des arts céramiques*, I³, p. 421; Blümner, *Technologie und Terminologie der Gewerbe und Kunst bei Griechen und Römern*, II, pp. 91ff. The results which they report are similar to those reported by Dragendorff, but less definite.

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thinness. It is so fine and so skilfully applied that it does not in the least obscure the outline and the details of the modelling, but rather enhances them.

In respect to the decoration, the mould-made vases fall into two classes.¹ In the first, which includes especially vases from the workshop of M. Perennius, the principal decoration regularly consists of a frieze of single figures or groups of figures, several of which are frequently produced from the same stamp. The figures are always of the same height, so that the heads are all on the same level, and this isocephalism is one of the most marked characteristics of the class. The ground under the feet of the figures is rarely indicated, and filling ornaments are rare. The frieze is frequently divided by means of columns, hermae, thyrsuses, or pillars into small fields, in which the single figures and groups are placed, and these columns are sometimes connected by garlands or festoons which pass behind the figures. But the garlands and festoons are usually of a very conventional sort, and in general the decorative patterns are few in number and simple in character. The favorite subjects are: Dionysiac scenes, such as dancing maenads, satyrs dancing, drinking, gathering grapes and treading them out, and a remarkable type which is probably to be interpreted as a representation of the birth of Dionysus;² dancing priestesses with a peculiar head-dress, the so-called "kalathiskos" dancers; winged genii; the Seasons; Nike, sometimes sacrificing a bull; the Muses; Nereids with the weapons of Achilles; and banquet scenes, usually of an erotic character.

¹ Cf. *Dragendorff, loc. cit., pp. 55ff.*

² Cf. *the note on No. 1.*

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The second class of mould-made vases is distinguished from the first principally by a much greater use of ornament. In these vases, as a rule, the field is filled with floral and vegetable patterns, sometimes conventionalized, like the patterns of Class I, but usually treated with great naturalness. Frequently a wreath of leaves, naturalistically modelled, forms the principal decoration. Other favorite motives are masks and bucrania connected by festoons of fruit and flowers, with birds and insects hovering about them. Human figures, when they appear, are often subordinated to the decoration, frequently appearing as small statuettes; and when they are combined to form definite scenes, the treatment is very different from that of the figures in the first class. The isocephalic principle is given up, the ground is usually indicated, and by the introduction of naturalistic trees and plants, the artist tries to suggest the setting of the scene. The subjects which are represented in this class are more varied than those of Class I, and therefore less easy to classify. Among the commonest are dancing figures and hunting, chariot, and battle scenes, which only rarely reproduce a common type.

This division of the mould-made vases into two classes, according to the nature of their decoration, has been made the basis of the catalogue which follows. Class I and Class II of the catalogue correspond to the two types that have been described in the preceding paragraphs. Within each of these larger divisions, the classification is by subjects and principal decorative motives. Besides these two most important classes, the collection contains a number of specimens of vases and fragments not made in moulds. These



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have been grouped together as Class III, plain vases and vases decorated with separately modelled reliefs. Class IV consists of handles, handle ornaments, and single separately modelled reliefs (which might have been attached to moulded or unmoulded vases). A few fragments of moulds and vases, too small to lend themselves to any system of classification, have been grouped together under the rubric Class V, miscellaneous fragments. A tabular view of the five classes and the subdivisions of Class I and Class II is given in the Table of Contents.

Next to the decoration, the inscriptions form the most interesting feature of the Arretine vases. In a few instances, these have reference to the characters represented on the vase, following the custom which is so common in the work of the Greek vase painters.¹ But such cases are rare. In general, the inscriptions on the Arretine vases are in the nature of signatures; they record the name of the proprietor of the pottery where the vase was made, or that of the slave who made it, or both. They were produced by means of stamps, impressed directly upon the vase in the case of the plain wares and the vases with separately modelled reliefs, impressed on the mould in mould-made vases, so that the signatures become, in a way, a part of the decoration. The forms which the stamps assume are very varied. The commonest types are rectangular stamps with an inscription in one or two lines and stamps in the form of the sole of a foot with the inscription upon it. Others have the form of crosses, crescents, stars, branches, wreaths, and other objects.² In

¹ Cf. *Not. Scav.* 1884, pl. 8, No. 2; *B. J.* 96, pp. 70ff. and 102, p. 116.

² Cf. *C.I.L.* XV, p. 703. In the earliest vases, also, stamps with simple fabric marks, without inscriptions, appear.

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the forms of the names, the greatest variety prevails. The name of the owner of the factory, which appears most frequently, is sometimes written in full, with praenomen, nomen, and cognomen (the praenomen regularly only as an initial), sometimes one or another of these parts is omitted. All varieties are frequently abbreviated, or even reduced to simple initials. When the owner's name is written out, it regularly appears in the genitive. Thus the name of L. Rasinius Pisanus appears in the forms: L. Rasini Pisani, L. Rasini Písa, L. Rasin Pisani, L. Rasin Pisa, L. Rasin Pis, L. Ras Pi, L. R. Pis, L. R. P, L. Rasin, and possibly in the forms Rasini, Rasin, Rassi, Rasi, Rasn, Rass, and Ras, though the fact that another potter of the *gens Rasinia* is known, makes it impossible to tell with certainty whether these latter signatures are to be assigned to L. Rasinius.¹ The slave's name is sometimes written above or below the name of the proprietor of the pottery, sometimes it appears on another part of the vase. When it is written out, it regularly stands in the nominative, though the genitive occasionally occurs. So on vases of P. Cornelius, made by the slave Potus, we find no less than four combinations:²

POTVS	P. CORN	POTI	P. CORN
P. COR	POTVS	P. CORN	POTI

This variety in the order of the names, combined with the many abbreviations, sometimes leads to confusion. In such a signature, for instance, as ^{P. CORN}_{POTI}, it is *possible* that only one name is in-

¹ Cf. especially *C.I.L.* XI, 6700, 519-551; also *C.I.L.* II, 4970, 419 and 421; VIII, 10479, 48; X, 8056, 299 and 8336, 3; XII, 5686, 738; XV, 5495 and 5496.

² Cf. *C.I.L.* XI, 6700, 243.

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tended, that of a slave who had been freed and become master of a pottery. Such cases are attested by a few inscriptions, such as C·MEMM·C·L·MAHE, *C. Memm(i) C. l(iberti) Mahe(tis)*.¹ It is to be noted, however, that if all the inscriptions in which the slave's name follows the master's are interpreted in this way, the number of freedmen becomes much larger than seems natural, so that it is probable that in most of these forms, as in the more common formula, we are dealing with two names.² In some cases, the addition of an S (= *servus*) after the slave's name makes the matter absolutely clear.³ Other interesting variations in the form of the signature are the occasional addition of *figulus* or *figulus Arretinus* or *Arretinus*⁴ alone, and signatures of two or more potters or firms who evidently had formed a partnership.⁵

The earliest attempt to treat the inscriptions on Arretine vases as a whole, to determine the location of the different potteries, and to draw up lists of the slaves employed in each was made by Gamurrini in 1859.⁶ Since that time the number of inscriptions has greatly increased and much new light has been thrown on the location of the different potteries and their relations to one another by

¹ Cf. *C.I.L.* XI, 6700, 386.

² Cf. *C.I.L.* XV, p. 702; *B. J.* 96, p. 48 and 102, p. 109.

³ Cf. *C.I.L.* XI, 6700, 727 and 737¹; XV, 5676 (*with Dressel's note*) and 5694. The addition of F (= *fecit*) after the slave's name, which occurs on fragments found at Rome and elsewhere, is not surely attested for Arretium, although the unusual inscription "*Venicus fecit h(a)ec*" occurs (cf. *C.I.L.* XI, 6700, 752). On the question of the use of F (= *fecit*), cf. *C.I.L.* XV, p. 703 and *B. J.* 102, p. 126.

⁴ Cf. *C.I.L.* II, 4970, 519; IX, 6082, 1; X, 8056, 354; XI, 6700, 688; XV, 5649 a-l. The addition of OF (= *officina*), which appears on a number of Roman vases, does not seem to be found on genuine Arretine vases. Cf. *C.I.L.* XV, p. 702 and *B. J.* 102, p. 126.

⁵ Cf. *C.I.L.* XI, 6700, 311 and 795; XV, 5748.

⁶ Cf. Gamurrini, *Le iscrizioni degli antichi vasi fittili aretini*. Rome, 1859.

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excavations. Most of the inscriptions are now recorded in the *Corpus Inscriptionum Latinarum*, those from Arezzo itself in Volume XI, others from Arretine vases found in other parts of the Roman world in other volumes. On the basis of these collections, Ihm¹ has recently supplemented the work of Gamurrini, and in Volume XI of the *Corpus* is published an interesting map which shows the sites of the different potteries, so far as they can be determined.² The following list includes the names of the potters and slaves whose signatures appear on the vases and moulds of the Loeb Collection. The slaves have been grouped, as far as possible, under the masters by whom they were employed, and a brief statement of the location of the pottery is added.

M. PERENNIUS.—The signature of Perennius, the most famous of the Arretine potters, appears at least fourteen times on the specimens of the Collection (Nos. 1, 17, 53, 62, 76, 121, 125, 138, 157, 177, 218, 382, 428, 503), and four very fragmentary inscriptions are also probably parts of the name Perennius (Nos. 39, 120, 124, 220). In three cases (Nos. 17, 125, 218), the name is associated with the forms Tigrani or Tigran, which also appear, in whole or in part, on several fragments (Nos. 78, 95, 139, 186, 429, 430). This at once raises the difficult question of the connection between the two forms, which, in spite of considerable discussion, still remains obscure. The facts in the case are as follows: With various forms of the signature of Perennius, there frequently appear the forms Tigran, Tigra, or Tigr, as well as Tigrani.³ These are usually

¹ Cf. "*Die arretinischen Töpfereien*," *B. J.* 102, pp. 106-126.

² Cf. *C.I.L. XI*, p. 1082.

³ Cf. *C.I.L. XI*, 6700, 450.

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interpreted as a slave's name, Tigranes, although the form Tigrani (which must be a genitive) is difficult to explain. Further, the form Tigrani or one of the shorter variants occurs in combination with several names of slaves which elsewhere are found in combination with different forms of the signature M. Perenni, and in one case we find Menophil(us) M. Peren(ni) Tigrani.¹ These combinations are commonly taken to mean that the slave Tigranes was later liberated, set up a factory of his own, and employed some of the slaves of his former master. But it must be admitted that a much simpler explanation is afforded by the supposition that Perennius and the supposed Tigranes were one and the same person, that is, that the master of the factory was called M. Perennius Tigranes (or better Tigranus or Tigranius),² and that he signed his products now with one form, now with another. However this may be, the vases of Perennius are certainly the finest products of the Arretine factories, going back, in most cases, to excellent Greek models, and reproducing them with a great deal of taste. The principal workshop of Perennius was located near the modern church of Santa Maria in Gradi,³ and he also, apparently, possessed a branch establishment at Cincelli.⁴ Aside from the doubtful Tigranes, the slaves of Perennius whose names are found on the pieces of the Collection are Cerdo (Nos. 1 and 53), Crescens or Crescent . . . (No. 177), and Nicephor(us) (No. 76). With them may perhaps be associated Bithynus, whose name is found

¹ Cf. *C.I.L.* XI, 6700, 453.

² Cf. *B. J.* 102, pp. 115f.; *Rheinisches Museum*, N. F. 59 (1904), p. 137.

³ Cf. *Not. Scav.* 1883, pp. 265ff.; 1884, pp. 369ff.; 1894, p. 93; 1896, pp. 453ff.; *Bull.* 1884, p. 9.

⁴ Cf. *Not. Scav.* 1883, p. 269; *B. J.* 102, p. 114.

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on two fragments (Nos. 135 and 451). He appears several times on vases found at Arezzo, as a slave of Bargates, who himself was originally one of the slaves of Perennius, and who later (probably after manumission) set up an establishment of his own.

P. CORNELIUS.—Next to Perennius the most famous of the Arretine potters is Publius Cornelius, whose signature occurs on no less than twenty-eight of the Loeb vases and fragments (Nos. 130, 169, 170, 274, 275, 277, 291, 327, 333, 335, 394, 418, 424, 431–440, 460–464). Fragments of his wares have been found in great numbers in the neighborhood of Cincelli,¹ and near the so-called Ponte a Buriano not far from Cincelli.² He flourished at a later time than Perennius, whose factory at Cincelli he apparently acquired,—fragments bearing his name were found above those with the name of Perennius,—as well as the factory of C. Tellius near the Ponte a Buriano, and perhaps that of C. Cispus at Cincelli.³ Some forty names of slaves associated with him are known, of which the following appear on fragments in the Collection: Antiochus (Nos. 209, 445); Faustus (Nos. 249, 447; cf. the note on 249); Heraclida (No. 446); Potus (No. 460); Primus (Nos. 261, 292, 391, 441–443); Rodo (Nos. 168, 207, 444).

RASINIUS.—With Rasinius more slaves' names are associated than with any other Arretine potter except P. Cornelius. The name occurs most commonly without praenomen or cognomen and is often abbreviated, so that it is impossible to tell whether we are dealing with the well known L. Rasinius Pisanus, or with C.

¹ Cf. *supra*, pp. 11f.

² Cf. *Not. Scav.* 1893, p. 140.

³ Cf. *Not. Scav.* 1893, pp. 138ff.; *B. J.* 96, p. 50 and 102, pp. 113ff.

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Rasinius, whose name is attested for Arretium, or with a totally different member of the *gens Rasinia*.¹ In general, the vases with Rasinius alone seem earlier than those with L. Rasinius Pisanus, which frequently imitate Gaulish wares.² They have been found especially in the neighborhood of the church of Santa Maria in Gradi, and here the workshop of Rasinius was probably located.³ In the Loeb Collection, the name appears seven times, always without praenomen or cognomen (Nos. 190, 223, 305, 306, 427, 470, 471). In one case (No. 223), it is associated with the slave's name Certus, in another (No. 190) with the name Mahes, in two others (Nos. 305, 306) with the name Pantagatus.

C. MEMMIUS.—Closely connected with the name of Rasinius is that of C. Memmius, who appears to have acquired some of the slaves of Rasinius. This is proved by the fact that the slave Mahes, whose name, in connection with that of Rasinius, is noted above, later signs himself C. Memm(i) C. l(iberti) Mahe(tis); that the slaves' names Pantagatus and Quartio occur combined not only with Rasini, but also with Rasini Memmi;⁴ and that at least one other slave's name is followed by the same combination, Chrestus Rasini Memmi (No. 271).⁵ There are cases also of the combination of the two names Rasini Memmi on fragments where the

¹ A vase found at Arretium in 1897 has the signature *Rufio Rasiniae*, which still further complicates the problem. Cf. *C.I.L.* XI, 6700, 520 note and 547 b.

² Cf. Déchelette, *Les vases céramiques ornés de la Gaule romaine* (Paris, 1904), I, pp. 113ff.

³ Cf. *B. J.* 102, p. 119.

⁴ Cf. for Pantagatus Nos. 305 and 306 (*Pantagatus Rasini*) and *C.I.L.* X, 8056, 248 and XV, 5514 (*Pantagatus Rasini Memmi*); for Quartio, *C.I.L.* XI, 6700, 545 and 546.

⁵ The combinations *Pantagatus Rasini* and *Chrestus Rasini Memmi*, so far as I am aware, have not been noted before.

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slave's name has been lost, as on Nos. 308 and 337. Besides the instances already noted, the name Memmius appears four and possibly five times (Nos. 74?, 236, 467-469), in one case (No. 236) associated with the slave's name Philero(s). Remains of Memmius's workshop are reported to have been found in laying foundations on the Via Guido Monaco, near the church of San Francesco.¹

ANNIUS.—Of the three Annii, whose pottery also seems to have been situated near the church of San Francesco,² the name of C. Annius appears on three fragments in the Collection (Nos. 237, 449, 466), and probably is to be supplied on a fourth (No. 235). Anni alone appears on one fragment (No. 269). In four of these instances, the signature occurs in connection with that of a slave who is found elsewhere in connection with C. Annius, namely, Chrestus (No. 235), Crescens (No. 449), Phileros (No. 269), and Rufio (No. 466).

TELLIUS.—Of this potter, whose workshop near the Ponte a Buriano was later acquired by P. Cornelius,³ the Collection contains two fragmentary signatures (Nos. 231, 366).

C. GAVIUS, L. GELLIUS, C. LICINIUS FUSCUS.—Each of these potters is represented by a single signature (Nos. 448, 455, and 456—the last two inside the sole of a foot). The workshop of Gavius was at Cincelli,⁴ that of Licinius probably in the same region. The workshop of Gellius is placed by Gamurrini in the neighborhood of the Piazza S. Agostino, but perhaps without sufficient evidence.⁵

¹ Cf. *Ann.* 1872, p. 293; *Not. Scav.* 1892, p. 339; 1894, p. 119; *B. J.* 102, p. 120.

² *Gamurrini*, p. 28; *B. J.* 102, p. 116.

³ Cf. *supra*, p. 26.

⁴ Cf. *B. J.* 102, p. 124.

⁵ Cf. *Gamurrini*, p. 34; *B. J.* 102, p. 123.

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C. UMBRICIUS PHILOLOGUS.—A single fragment with the signature Philologi (No. 472) is probably to be assigned to C. Umbrius Philologus, of whose pottery some remains were found in the Via Guido Monaco, not far from those of the workshop of C. Memmius.¹

CALIDIUS STRIGO.—The name Sinistor, which appears in a fragmentary form on No. 206, is that one of the slaves of Calidius Strigo, whose pottery was discovered in 1492 near the Ponte delle Carciarelle.²

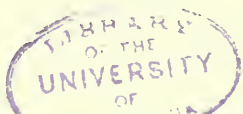
Finally, mention should be made of the three slaves Chrestus, Pantagatus, and Phileros, whose names occur on Nos. 450, 227, and 348 respectively. Each of these is a common name in more than one factory, so that in the absence of the potter's name, it is impossible to assign them a place. The possibilities are discussed in the descriptions of the fragments.³

The date of the Arretine wares can be determined, at least approximately, from a number of bits of evidence. Thus the fact that the slaves' names on the vases are largely Greek proves that the potteries cannot have flourished before the Roman conquest of Greece in 146 B.C. But this argument is of very little practical value, as it furnishes only a *terminus post quem*, and other evidence points to a considerably later date for the beginning of the manufacture. The forms of the letters of the inscriptions, also, are not especially helpful; they show only that the vases were made between 100 B.C. and 100 A.D. More definite inferences can some-

¹ Cf. *Ann.* 1872, p. 293; *Not. Scav.* 1894, p. 118.

² Cf. *supra*, p. 11.

³ For a few inscriptions, of which the reading or the meaning is uncertain, see the notes on Nos. 90, 452, and 457.



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times be drawn from the circumstances under which vases and fragments have been found. Thus a vase from Cincelli, signed by the slave Rodo, has as a part of its decoration the imprint of a coin with the head of the young Octavius, and the inscription *Augustus*.¹ At Mount Beuvray, near Autun, the site of the Aeduan town of Bibracte, fragments with the signatures of several Arretine potters were found. From this fact Dragendorff argued that these vases must have been imported into Gaul before the destruction of Bibracte by Caesar, and that the earlier Arretine fabrics therefore went back to the first half of the first century B.C.² Excavations at Mount Beuvray have shown, however, that a settlement existed on the hill until the last years of the first century B.C., when the town was transferred to the plain by the Emperor Augustus and received the name of Augustodunum, preserved in the modern Autun.³ The fragments, therefore, probably are relics of the later settlement, not of the town destroyed by Caesar.⁴ Finally, an even more definite date for the beginning of the manufacture has been proposed by Oxé, who bases his argument on the manner in which the names of slaves and masters are combined in the inscriptions. Arguing principally from datable inscriptions on stone, Oxé shows that none of the combinations that appear on Arretine vases is earlier than the last

¹ Cf. *Not. Scav.* 1894, p. 49.

² Cf. *B. J.* 96, p. 50.

³ Cf. *Bulliot, Fouilles de Mont Beuvray (Autun, 1899)*; *C.I.L. XIII*, p. 402. *From the coins found at Mount Beuvray, De Barthélemy argued (Rev. Arch., 1870-71, p. 27) that the settlement was not transferred to the plain until 5 or 6 B.C., and with this dating the latest investigator, Déchelette, agrees. Cf. Déchelette, Les fouilles du Mont Beuvray de 1897 à 1901 (Paris, 1904), pp. 118ff.*

⁴ Cf. Oxé, "Zur älteren Nomenklatur der römischen Sklaven," *Rheinisches Museum, N. F.* 59 (1904), pp. 130f.

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years of the Roman Republic. The majority are similar to formulae in use during the earlier years of the Empire. The beginning of the manufacture of the typical Arretine wares with brilliant red glaze, therefore, may be placed some time in the decade between 40 and 30 B.C.¹ As to the end of the manufacture, the finds at Pompeii afford some evidence. Most of the examples of Arretine vases that have been found there are distinctly late and degenerate in style, a proof that by the year 79 A.D. the Arretine ware was in full decadence. Roughly, therefore, the century between 40 B.C. and 60 A.D. may be regarded as the flourishing period of the Arretine potteries. The finest products are works of the Augustan Age.

With these dates, the style of the Arretine vases agrees perfectly. Even a little study of any considerable collection of Arretine ware is sufficient to show the mixed character of the style. Individual figures not infrequently are distinctly reminiscent of Greek work of the fifth century B.C.;² others recall types which did not become common until the fourth century;³ and others still seem to be drawn from the art of the Hellenistic Age. Again, on the vases of Class I, as has frequently been pointed out, there is a whole series of figures which are exact replicas of figures that appear on the so-called Neo-Attic reliefs,⁴ and many others, though they cannot be exactly paralleled in Neo-Attic work, exhibit similar tendencies. Almost all the figures of this sort are characterized by a stiff, archaistic treatment of the drapery and by graceful, but rather affected, poses. The vases of the second class, with their

¹ Cf. *Oxé*, *loc. cit.*, pp. 127ff.; *Dragendorff*, *B. J.*, 113, p. 252. ² Cf. Nos. 77, 80, 81, 82.

³ Cf. No. 142.

⁴ Cf. *Hauser*, *Die neuattischen Reliefs* (Stuttgart, 1889), pp. 110f.

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marked fondness for naturalistic ornament and pictorial backgrounds, frequently recall the so-called Hellenistic reliefs.¹ The great use of scrolls of conventionalized foliage finds its closest analogy in Roman work of the early Empire. Such a combination of elements drawn from many sources is hardly possible before the last days of the Roman Republic and the early years of the Empire. The close parallelism between the decoration of the Arretine wares and that of the monuments of the Augustan Age, especially the Ara Pacis Augustae, has been pointed out by Dragendorff.² On the other hand, there is no trace in the Arretine vases of the "illusionist" style which came in after the Augustan Age,³—a proof that the types of the potters' repertoire were fixed before the introduction of the illusionist style.

That the Arretine potters themselves invented the mixed style which we find in their products is highly improbable. It is much more likely that they borrowed their stock of decorative types from the same source from which they took the forms of their vases, that is, from vessels of gold and silver and other metals. That the forms go back to metal originals has long been recognized. It is proved by the thin walls of the great majority of the vases, by the sharp and angular profiles of many shapes, particularly the flat plates, and by the forms of the handles, which are often exactly similar to handles of silver and bronze found in many parts of the Roman world.⁴ For the decorative motives and the whole scheme

¹ Cf. Schreiber, *Die hellenistischen Reliefbilder*. Leipzig, 1894. ² Cf. B. J. 103, pp. 87-109.

³ Cf. Wickhoff, *Roman Art* (translated by Mrs. S. A. Strong, New York, 1900), pp. 18ff.

⁴ Cf. the note on No. 473.

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of the decoration, many analogies can be found among the silver vases from Bernay, from Hildesheim, and from Bosco Reale,¹ and the clearness and delicacy of the designs constantly suggest the work of the goldsmith and the silversmith. The analogy of the late Greek vases with decoration in relief, also, such as the "Megarian" bowls, and the "Calenian phialae," which were certainly copied from metal prototypes, points in the same direction.² For all these reasons it seems practically certain that the Arretine vases were intended to serve as less expensive substitutes for vessels of gold and silver and bronze, and that they reproduce very closely the decoration of such vessels. It is not at all impossible that single figures, and perhaps even whole compositions were in some cases modelled directly from metal prototypes. Pliny, in his brief account of silver chasing, speaks of a certain Pytheas, who "made small drinking cups in the form of cooks, called *magiriscia*, of which it was impossible to take a cast, so liable to injury was their delicate chasing,"³—a passage which implies that the practice of making casts from silver vases for the purpose of reproducing them in less valuable materials was a common one. If this is true, these humble products of ceramic art gain immensely in value, for with their help we can do much to reconstruct the form and the decoration of that wealth of gold and silver vessels which evidently ex-

¹ Cf. the notes on Nos. 214, 223, 305, 313.

² The earliest Arretine wares, like the "Megarian" bowls and the "Calenian phialae," are covered with black glaze, possibly with the intention of rendering the appearance of the vase still closer to that of its metallic prototype. But this soon gave way to the red glaze, which remained throughout the period of the Arretine potteries a fixed feature of their products. That the change was not an invention of the Arretine potters, but had been made before by their Greek predecessors, is shown by Dragendorff, *B. J.* 96, pp. 23-40.

³ Cf. Pliny, *N. H.* 33, 157.

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isted in Italy in the early days of the Roman Empire, and of which the finds at Bernay, at Hildesheim, and at Bosco Reale have given us hardly more than tantalizing suggestions. Better, perhaps, than any other sort of Roman work, the Arretine vases show how the great store of beautiful and graceful forms evolved through long centuries by the artists of Greece, even when, in the hands of the Romans, they had come to be used in an almost purely decorative fashion, still retained much of the grace and charm that were inherent in all the products of Greek genius.

On the other hand, it is hardly possible to study any considerable collection of Arretine vases without being struck by the evident similarities between the decorative motives, particularly the garlands of fruit and flowers, and those employed by many of the artists of the Renaissance. This is an aspect of the study of Roman pottery which can only be touched on here, but it suggests an interesting field of inquiry for students of Renaissance and later art. It is, of course, well known that the Renaissance painters and sculptors drew their inspiration very largely from the monuments of antiquity which they saw about them, especially from Roman sarcophagi and marble reliefs with their elaborate floral ornamentation. In view of the enthusiasm with which Ser Ristoro speaks of the earliest finds of Arretine vases, one may well ask whether these less important relics of antiquity may not also have played a part in the development of Italian art. The resemblances between the garlands of the Arretine bowls and those used by artists like Ghirlandajo and the Robbias are certainly striking, and closer study would probably reveal many analogies that do not appear

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at first sight. If such a connection could be proved, the Arretine pottery would gain a new importance, as one of the channels by which the inheritance of antiquity was handed down to modern times.


NOTE


All measurements are stated in centimeters and tenths of centimeters. For most of the numbers no measurements are given; the dimensions of the fragments can be calculated from the plates, where the reproductions are reduced to one half the size of the original.

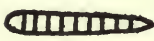
Moulds and fragments are described from casts, and all the plates have been made from photographs of casts. Plates I–VIII are devoted to complete or nearly complete moulds, Plates IX–XV to fragments of moulds, and Plates XVI–XXIII to fragments of vases.


For a number of common patterns, conventional names have been adopted, as follows:

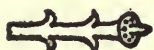
 conventional laurel leaf pattern (cf. Plate X, No. 85).

 calyx ornament (cf. Plate XIV, No. 353).

 pointed staff with spirals (cf. Plate XIII, No. 230).

 pointed staff with rings (cf. Plate XV, No. 351).

 pointed staff with cross-hatching (cf. Plate VIII, Nos. 305, 306).

 flower palmette (cf. Plate XIII, No. 228).

No attempt has been made in the descriptions to reproduce the forms of the inscriptions, which, with very few exceptions, are exactly similar to forms already noted. For all the more important specimens, the forms of the letters can be seen in the plates, and throughout the Catalogue references are given to the *Corpus Inscriptionum Latinarum* (*C.I.L.*), where the forms are recorded.

CATALOGUE

CLASS I

(a) BIRTH OF DIONYSUS

Complete Mould

1. (Plate I). Mould for a bowl of medium size. Put together from three fragments, but complete except for chipping at the edges of the breaks. Diameter, 13.7. Height, 9.2.

Almost the entire surface is occupied by a single range of figures, the lower field being very narrow and filled with a simple band of conventional laurel leaf pattern. Aside from this, the decorative patterns are:—below the lower field, a plain moulding and a row of bosses; between the upper and the lower fields, a plain moulding; near the top of the upper field, a conventional laurel leaf pattern; above the upper field, a band of rosettes and a plain moulding. The arrangement of the figures in the principal field is unusual, in that there is no division into small, separate fields. There are three columns of the usual sort, but, except in one instance, they do not indicate divisional points in the design. The description begins with the column which seems to mark a break in the design and runs from left to right.

(a) At the left, a rather squat column occupies about half the height of the field. The lower part (about one-third) of the shaft is plain, except for the indication of two plant stems or blades of grass springing from the ground, but on the upper part four shallow

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channels are indicated, in conformity with the common Roman custom of channeling only the upper part of a pillar or column. Above the shaft is a capital, consisting of three simple mouldings—the middle one broad and reminiscent of a Doric echinus—topped by two volutes and a central ornament, apparently inspired by Corinthian models. Above the column and resting on it is a tall vase of the “loutrophoros” type, with ribbed body, slender neck and handles, and a cover, which overlaps the laurel leaf pattern at the top of the field. At the right of the column, a tambourine hangs from the laurel leaf pattern. Beyond this is a group representing the sacrifice of a pig—at the left, a woman, who holds the pig by the legs, at the right, a youthful satyr, who cuts the pig’s throat with a large knife. The female figure is fully draped in a long, sleeved chiton; her hair is confined by a net or veil. She leans forward and grasps the pig’s forelegs with her right hand and his hind legs with her left. The satyr is nude. He also bends forward over his raised right knee, against which he holds the pig’s head with his left hand. Blood flows from the pig’s neck into a large bowl set on the ground between the two figures. Above the pig, a flower (or a cymbal?) hangs from the laurel leaf pattern and behind the satyr hangs a fillet.

(b) A woman in front view turns her head to look toward the satyr who is sacrificing the pig. She is richly dressed in a sleeveless chiton and carefully draped himation. In her left hand she carries an oenochoe, her right is raised and steadies a liknon filled with fruits which she carries on her head. The mould is injured here, so that the contents of the liknon are not clear. It is possible

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that a phallus as well as fruits is included. Then comes a bearded satyr walking toward the right. He wears a loin-cloth. Over his left shoulder he carries a wine-skin, holding the neck in his left hand, his right hand is raised and holds a torch. In front of him walks a shorter bearded figure, carrying a small child in his arms. He wears a loin-cloth, and a mantle falling from his shoulders is summarily indicated. The snub nose and the baldness of this figure make its interpretation as Silenus extremely probable. The child has a veil (or part of its dress) drawn up over its head. In front of this group two flowers on long stems rise from the ground, and beyond them is a column supporting a vase similar in every detail to the column and the vase on (a).

(c) The first figure is that of a woman, almost completely hidden behind a curtain, represented as if it were suspended from the laurel leaf pattern at the top of the field. Only the head, the shoulders, and the arms of the figure are visible. The woman looks back toward the last group on (b) in a way which shows that the column and the vase are not conceived as separating two distinct scenes. Her hair is confined by a veil. In her hands she holds a pair of cymbals which she is playing. The next figure is that of a woman facing toward the right and laying a wreath upon an altar,—made, apparently, with the same stamp as the first figure on (a). The wreath has the form of the conventional laurel leaf pattern. Two sides of the altar are represented, with an interesting attempt at perspective drawing which has numerous analogies in Hellenistic and Roman reliefs. It is rectangular in form, with mouldings at top and bottom and projections at the angles. Above

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it (apparently conceived as standing behind it) is a column of the same form as the columns on (a) and (b), supporting a small figure of Priapus. The lower part of the column with the two blades of grass on it was not quite obliterated by the later impression of the stamp with the altar. The Priapus is represented in a kneeling posture, with raised right hand, and with a cornucopia held in the left arm. Between this figure and that of the woman, a Pan's pipe hangs from the laurel leaf pattern.

(d) The first figure is that of a bearded satyr seated on a rock and playing a double flute. He faces toward the left, i. e., toward the altar of (c), and is evidently thought of as closely connected with the woman who offers the garland. His only dress is a loin-cloth. His left foot is set back close to the rock on which he sits, his right foot is raised and rests on a scabellum, with which he is keeping time to his flute playing. Above the figure, a tambourine hangs from the laurel leaf pattern. Behind the satyr, turning her head to look at him, is a woman exactly similar to the third figure on (a), except that her raised left hand supports a dish with fruit and flowers; the entire figure, except the arm and the dish, was impressed in the mould with the same stamp as the figure on (a). At each side of this figure, three flowers on long stems spring from the ground. Above, pendants hang from the laurel leaf pattern—at the left, a tambourine and a fillet, at the right, a flower (?). In the narrow space between the laurel leaf pattern and the band of rosettes at the top of the field are the signatures; at the left, *Cerdo*, at the right, *Perenni*.

All the figures except the satyr with the scabellum have been

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noted before on fragments of moulds and vases found at Arezzo (cf. Pasqui, *Not. Scav.* 1884, pp. 370f., Gruppo II; Dragendorff, *B. J.* 96, p. 61). Dragendorff calls the subject "Dionysisches Opfer." The recovery of a complete mould seems to show that the subject is rather a scene connected with the mysteries of Dionysus. Many of the details are such as regularly appear in representations of mystic initiations and other mystic ceremonies,—the veiling of the child, the figure behind the curtain, the torch in the hands of the satyr behind Silenus. The sacrifice of a pig as a means of purification is a familiar feature of scenes of initiation. Above all, the liknon, or winnowing basket, on the head of the woman on (b) suggests a connection with mystic rites. As a symbol of purification, the liknon frequently appears in scenes of initiation, and often, as here, it contains fruits and other symbols of fertility. It has a special connection with Dionysus, since it was in a liknon that the infant Dionysus, whose annual rebirth symbolized the coming of spring, was believed to have been cradled. At Delphi, Dionysus was called Liknites, with reference to this phase of his worship, and Plutarch records that "the Hosioi make a secret sacrifice in the sacred precinct of Apollo when the *Thyiades* raise up *Liknites*" (cf. Hesych. s. v. Λικνίτης; Plutarch, *De Iside et Osiride*, 35; and on the whole subject of Dionysiac mysteries and initiatory rites, J. E. Harrison, *Prolegomena to the Study of Greek Religion*, especially pp. 518–535). All this suggests that we have here some scene from mysteries of Dionysus.

But it is possible, perhaps, to go further than this and to identify the subject as a representation of the birth of Dionysus itself,

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a reflection, it may be, of the actual ceremonies connected with the celebration of the rebirth of the god. There can be little doubt that the aged figure who carries the veiled child is Silenus. But a child in the arms of Silenus can hardly be any other than Dionysus himself, as is abundantly proved by the numerous marble groups representing the baby Dionysus in the arms of Silenus, of which the best known is in the Louvre (cf. Brunn-Bruckmann, *Denkmäler*, No. 64; Clarac, *Musée de Sculpture*, pl. 333, No. 1556). On a vase in St. Petersburg, also, Silenus is represented handing over to a woman a small child who is clearly characterized as Dionysus by the thyrsus which he holds in his left arm (cf. Stephani, *Die Vasensammlung der kaiserlichen Ermitage*, No. 2007; publ. *Compte Rendu*, 1861, pp. 11–32, pl. 2). It seems probable, therefore, that we have in this scene a representation of the birth of Dionysus, inspired by some of the ceremonies connected with the mysteries of the god, but treated in the idealizing spirit which is so characteristic of Greek art. The original was probably a silver vase dating from the Hellenistic period. The group representing the sacrifice of a pig is found on other monuments; cf. *Museo Borbonico*, XIII, pl. 12 (marble disc in Naples). For similar sacrificial groups connected with scenes of initiation, cf. the monuments published by Ersilia Caetani-Lovatelli, *Bulletino Comunale*, 7 (1879), pp. 5–18, pl. 1–5.

The interpretation as the birth of Dionysus was first suggested by Mr. A. M. Warburg. For the inscription, cf. *C.I.L.* XI, 6700, 437 *e*.

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(b) DANCING MAENADS

Fragments of Moulds

2. (Plate IX). Maenad dancing to left. Her chiton has become unfastened at the left shoulder, so that her left shoulder and breast are bare. A heavy cloak is thrown over the right shoulder and flies out behind in graceful folds. The right arm is raised and bent at the elbow, and the right hand, which is visible behind the head, grasps a short dagger. The left forearm is badly attached to the body, but otherwise the figure is extremely graceful and shows careful attention to the folds of the drapery. Above, a band of rosettes, enclosed in hatched rings; below, a bit of laurel leaf pattern.

The type is one that appears frequently in "Neo-Attic" reliefs; cf. Hauser, *Die neuattischen Reliefs*, pl. 2, No. 25. The most conspicuous example is the famous Sosibios vase in the Louvre, published by Clarac, *Musée de Sculpture*, pl. 126, No. 332, and pl. 130. Other instances are noted by Hauser in his list of monuments, pl. 4. The only difference between these reliefs and the figure on No. 2 is that the maenad of the reliefs regularly holds in her left hand the hind quarters of a kid. The type has been thought to be a distant reflection of the famous maenad of Scopas, but it probably goes back to an earlier type; cf. Treu in *Mélanges Perrot*, p. 317. In No. 2, the maker of the mould used another stamp for the left forearm of the figure than that which was usually associated with it.

3. (Plate IX). Maenad dancing to left. She wears a thin chiton which flies out behind in graceful folds. The left breast

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and shoulder are bare. The head is thrown back in ecstasy. The right arm was extended, as is shown by the thyrsus which was evidently held in the right hand, the left arm is thrown out behind and holds a tambourine. This and the forearm appear to have been added by means of a separate stamp; the forearm is out of all proportion to the rest of the figure. In general, however, the work is very careful; the soles and the thongs of the sandals are indicated, and the flying ends of the fillet by which the hair is confined are gracefully rendered. Above, a band of hatched rings; below, a plain moulding. At the right, a trace of a second figure.

4. (Plate IX). Maenad dancing to right. The figure is broken just below the knees, but enough is preserved to show the pose. The maenad moves toward the right, with head thrown back and gaze directed upward. Her loose chiton is girded at the waist and fastened on the right shoulder, but leaves the whole right side uncovered. In her hands she holds a tympanum.

A similar figure, but facing left instead of right, is publ. *Gaz. Arch.* 1880, pl. 33, No. 4—from a sketch in a ms. of M. Artaud, now in the Museum of Lyons, said to be taken from a mould found at Arezzo; the signature Bargate(s) makes the Arretine provenance certain; cf. *C.I.L.* XI, 6700, 451 *o*¹. Cf. also Fabroni, pl. 1, No. 5. The type is similar to Hauser's type 24 (cf. *Die neu-attischen Reliefs*, pl. 2).

5. (Plate IX). Maenad dancing to left. The figure is in very low relief, and is broken at the knees, but in spite of this, it is one of the finest figures in the Collection. The maenad wears a thin chiton, fastened over both shoulders and thrown over the right

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arm. In her right hand she carries a thyrsus bound with a fillet; her left arm is stretched out behind, and the left hand may have grasped a corner of her dress. A garland is thrown over the right shoulder, and passes obliquely across the body. The decorative framework consists of a laurel leaf pattern which passed around the vase on a level with the heads of the figures, and had small bits of laurel leaf pattern dependent from it like festoons. Above, a waved line and a row of bosses.

6. Feet and lower part of the drapery of a figure dancing to the left. The ground line is marked by two simple mouldings. At the right and at the left, traces of two other figures.

Fragments of Vases

7. (Plate XVI). Maenad dancing to right (broken at the thighs). The face is in profile to right, the body is represented in three-quarters view from behind. The chiton has become unfastened at the right shoulder, so that the right side and the back are uncovered. The modelling is excellent. Besides the chiton the maenad wears a sort of shawl, which is thrown over the breast and flies out behind. The hair is confined by a veil. The right arm is raised above the head, and the right hand holds a staff (probably a thyrsus). The left hand is thrown out behind. Above, two simple mouldings and part of a band of rosettes.

8. (Plate XVI). Maenad running to left. The sweeping lines of the drapery about the legs and the agitated folds of the apotygmata are worked out in great detail, and show that the figure was in violent motion. The head and both arms are lost, but the arms

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were evidently extended and the hands held the himation. The agitated folds of this garment are represented behind the figure, and one end hangs down in front.

9. (Plate XVI). Maenad dancing to right. Her upper body is thrown violently backward, and her dress flies out behind. In her arms she holds a himation which also flies out behind.

10. (Plate XVI). Maenad in three-quarters view dancing to right. She wears a sleeveless chiton reaching to the knees, where the fragment ends, and her cloak appears to be fastened at the waist only. It flies out behind her in great folds. Both arms were raised above the head. The hair is treated in strands rising almost straight above the head.

11. (Plate XVI). At the right hand side of the fragment, a maenad rushes to the right. She is dressed in a voluminous chiton, which covers the body completely except the forearms and blows out behind in sweeping folds. In her right hand, she holds a narrow himation, which passes behind her body and is thrown over the left arm. In her left hand, she holds a staff (probably a thyrsus), on which is tied a fillet. The hair is gathered into a knot on the crown of the head. At the left of the fragment, the elbow of a second figure appears. Between the two, a plant springs from the ground line. Above, a tongue pattern.

12. Above a laurel leaf pattern and three mouldings in low relief, the legs of a dancing maenad; the preserved portion includes only the lower legs from just above the knees. The left leg is represented in full front, the foot very awkwardly foreshortened, the right leg is in profile and touches the ground only with the toes.

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The figure is characterized as a maenad by the paw and the tail of a skin, which dangle, one in front of the body, the other behind it. In front of the figure appears the lower part of a cista. To the left, two plant stems rise from the ground.

13. Lower part of a female (?) figure. Only one leg from just above the knee to the ankle and a bit of the high girded chiton are preserved.

(c) DANCING AND DRINKING SATYRS

Fragments of Moulds

14. (Plate IX). Youthful satyr dancing to left. The figure is turned so that the back is presented to the spectator. The modelling is hard, but skilful, the muscles and sinews throughout are rendered with more than usual care. All the characteristics of the satyr, pointed ears, prominent nose, and short tail, are faithfully reproduced. The left arm is extended and over it is thrown a skin, with fine markings to suggest the texture of the hair. The right arm is thrown out behind, and the right hand grasps a thyrsus, bound with a fillet. At the right, a trace of another figure. Above, a band of rosettes and a plain moulding.

Cf. *B. J.* 96, p. 62, No. 11, and pl. 4, No. 5. The type is a common one. It appears on reliefs in marble (*Museo Pio-Clementino*, IV, pl. 29; *Museo Borbonico*, XIII, pl. 11); on terra-cotta lamps (Duruy, *Histoire des Grecs*, I, p. 596); and on gems (*Museo Borbonico*, II, pl. 28, No. 3; *Jahrbuch des Instituts*, 3 [1888], pl. 10, No. 24).

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15. Lower part of a male figure dancing on tiptoe to left. Only the lower right leg and the bent knee of the left leg are preserved. At the left appears a part of an animal's skin, which evidently hung from the extended arm, and the foot of a vase (probably a cantharus), which was held in the left hand.

Probably of the same type as No. 14.

Fragments of Vases

16. In the center of the fragment, a large crater. On each side, a satyr approaches. The one at the right is better preserved; only the head and the raised left arm are missing. He is nude except for a skin thrown over his shoulder. A staff behind him suggests that he held a thyrsus in his left; in his right, he holds a phiale. Of the other satyr only the left leg and hand and a part of the right thigh appear. With the left hand, he grasps the neck of a wine-skin, from which he pours wine into the crater. At the right hand lower corner of the fragment, a plant stem and the foot of another figure.

Cf. *B. J.* 96, pp. 61f. and pl. 4, No. 6; *Not. Scav.* 1884, p. 371, Gruppo III.

(d) SATYRS GATHERING GRAPES AND TREADING THEM OUT

Complete Mould

17. (Plate II). Diameter, 17.5. Height, 10.1. Broken into two fragments, but complete except for chipping at the edges of the break and about rim and foot. The decoration is in two bands.

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The lower is bordered below by a row of bosses. From these, at regular intervals, spring conventional acanthus leaves, with large flowers on gracefully curving stems between them. The principal field is set off by a narrow plain moulding at the bottom, and a laurel leaf pattern at the top.

The principal field is divided into two parts by two vine branches, which spring from the base line close together, are carried up nearly to the top of the field, and run in opposite directions until they meet at the opposite side. These are very delicate and natural, with leaves, tendrils, and bunches of grapes at irregular and rather wide intervals. The vine itself and the tendrils were apparently hand-drawn, the leaves and bunches of grapes produced from stamps. These were impressed in the mould before the other figures of the design, for the latter are distributed without regard to the vine, and often have destroyed parts of it. Between the branches where they separate, *M. Peren(ni)*. Opposite, where the two stems end in tendrils, *Tigrani*. In the two fields thus distinguished, the subject is the same—satyrs gathering and treading out grapes—but the arrangement is not symmetrical; on one side are three satyrs with statues of Dionysus and Priapus between them; on the other, there are three satyrs, but only one statue (of Priapus). Some of the figures are duplicates, clearly made with the same stamp; the two figures of Priapus are identical, and among the six satyrs, there are only four types. The detailed description follows.

On both sides of the bowl, the ground is represented, above the plain moulding which divides the field from the lower range, by a series of irregular projections intended to represent stones. Upon

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these, and in some cases concealing them, are bunches of grapes distributed irregularly. These were impressed in the mould after the principal figures, since in some cases, they cover and distort the feet of the figures, in others, the design is broken to avoid this difficulty. The separate figures, beginning at the right of the signature *M. Peren(ni)* are:

(a) Youthful satyr in profile to right. He has the high, strongly arched eyebrow and the tail characteristic of satyrs, otherwise the form is purely human. The hair is in carefully arranged curls, tied with a fillet. Thrown about his shoulders like a chlamys, he wears a skin. This is fastened at the right shoulder, where one paw appears, another dangles behind the figure at the level of the knee. Both arms are extended and covered by the skin, one edge of which appears along the right arm. In the sack thus formed, the satyr carries two bunches of grapes, intended, doubtless, to suggest a heavy load, for he bends backward as if he were carrying a considerable burden.

(b) Small statue of Priapus on a lofty base. The base is triangular and has two steps at the bottom and a triply divided cornice. Under the cornice, on either side, is carved a garland, and about the centre of the shaft a fillet is tied. The god is represented in profile to left and ithyphallic. The drapery consists of a chlamys, which covers the back and the right side, but leaves the breast and the left side bare. In his left hand, the god holds a long horn of plenty (with fruits at the top?), supporting it in the hollow of his arm; his right hand is raised and holds a cantharus.

(c) Bearded satyr in three-quarters view to left. He has all

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the characteristics of the type—prominent forehead, eyebrows rising at a sharp angle, snub nose, pointed ears, bushy, mane-like hair, and small tail. In his hair is a wreath of ivy. His skin garment is knotted about his waist like a loin-cloth; one paw hangs down between his legs. A cord is tied about his neck, and in his raised left hand he holds a rope (or a garland?). His right arm hangs at his side, the hand concealed by his raised right knee. The pose suggests that he is treading out the grapes beneath his feet.

(*d*) Youthful satyr, similar in type and action to (*a*). The figure differs from (*a*), however, in facing to the left and having a loin-cloth of leaves, worked out in considerable detail.

After the signature *Tigrani* and the meeting point of the two vine stems:

(*e*) Bearded satyr, very similar to (*c*), but facing in the opposite direction. It differs from figure (*c*) also in being entirely nude and in having the lowered arm (here the left) somewhat farther in front of the body, so that the left hand can be seen.

(*f*) Herm of Dionysus on a high, slender pedestal. The pedestal has a sort of capital, composed of two members, with a volute above the second member at each side. Except for a short distance from the bottom, the pedestal is fluted. On the unfluted portion, two plant stems are represented, presumably conceived as springing from the ground in front of it. The herm is of the usual form, a fully draped figure ending in a rectangular block with a slight downward taper. The face is bearded, the hair treated in a heavy roll above the forehead and the ears. The right arm is extended downward and to the side and the hand holds a bunch of grapes;

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the left is raised and grasps a long thyrsus, which rises above the head of the god and rests on the supporting pedestal.

(g) Same as (a).

(h) Same as (b).

(i) Same as (c), except that the rope in the left hand is omitted.

The modelling of the figures throughout is very careful and correct.

This type, which was a favorite in the workshop of Perennius, is discussed by Dragendorff, *B. J.* 96, p. 62. A fragmentary mould in Arezzo (publ. *Not. Scav.* 1884, pl. 9, No. 3) contains excellent examples of types (a) and (e) (Dragendorff's types 1 and 2); another in Dresden (publ. *B. J.* 96, pl. 4, No. 1) reproduces type (c) (Dragendorff's type 3). Similar figures appear on "Neo-Attic" reliefs; cf. Hauser, *Die neuattischen Reliefs*, p. 103, 35 and *Museo Borbonico*, II, pl. 11. For the signature, cf. *C.I.L.* XI, 6700, 450 n.

Fragments of Vases

18. Nude satyr treading out grapes. The type is the same as that of (e) on No. 17, and the vase was evidently made from a mould similar to No. 17. It had the same grapevine above and bunches of grapes below the figures.

19-52. Thirty-four fragments of similar vases, differing from one another only in the arrangement of the figures and the details. In some cases, the bunches of grapes under the feet of the figures are omitted. All the four types that appear on No. 17 are represented, but there are no new types. One fragment (No. 39) bears an inscription, (*Per*)*en(ni)*.

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(e) KALATHISKOS DANCERS

Complete Mould

53. (Plate III). Mould for a large bowl. Pieced together from a number of fragments; one small section is entirely lost, but no essential part is missing. Diameter, 17. Height, 10.2.

Almost the entire surface is occupied by a single range of figures, the lower field being very narrow. The decorative patterns are:—below the lower field, a row of bosses; between the upper and the lower fields, a plain moulding; above the upper field, a tongue pattern, a row of bosses, and a plain moulding. The decoration of the lower field consists of a branch of ivy, with single leaves springing from it on either side in regular alternation. The point where each stem springs from the main stalk is marked by a bunch of berries.

The principal field is divided into four parts by four tripods set on high bases, which were evidently impressed in the mould by means of separate stamps; in one case, there is a considerable space between the tripod and its base. Three of the bases are exactly alike; they are set upon four low steps and finished off at the top with a low cornice with dentils. In the field between the steps and the cornice are three draped female figures in very low relief. All are dancing to the right, the first and the second looking round at the third. The details are not very clear. The first figure has her left hand at the side holding up the lower part of her drapery; the second has her left arm raised above her head, and with her right holds a flying end of the drapery of the first figure; the third holds

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the edge of her chiton in her left hand, and her right swings idly behind her. The fourth base is plain, except for the steps and the cornice and their mouldings. One of these near the top is slightly hatched, in a way that suggests an astragal. The tripods are similar in form and were all made with the same stamp, though they vary in their decoration. The simplest is the one which stands upon the plain base. This has the usual form of a rather shallow bowl set upon three legs. These are rectangular in plan, tapering toward the bottom and ending in lion's paws. One (in the center) is represented in front view, the others are in profile. The outer surface of the bowl presents a series of broad ribs (four appear between each pair of legs), and the upper edge has a plain moulding with a bead moulding above it. Upon this three sphinxes with outspread wings, one over each leg, serve as supports to an ornamental top, decorated at top and bottom with two plain mouldings. The other tripods are similar, but they have a double spiral on either side of the central leg, a conventional laurel leaf pattern between the two mouldings of the ornamental top, and between the two sphinxes there are slight traces of rings attached to the upper edge of the bowl. These details were clearly added after the tripod had been impressed in the mould. On a level with the top of the tripods, distributed symmetrically about the bowl, are eight bucrania, each joined to the next by a conventional garland (laurel leaf pattern) suspended from the horns. The inscriptions are placed just above two of these bucrania, exactly opposite each other, on one side *Perenni*, on the other, *Cerdo*. The tripods near which the inscriptions stand are distinguished from the others by having on either

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side of their bases three plant stems, the central one bearing a large flower.

In the four fields marked off by the tripods are four dancing female figures of the type of the so-called "kalathiskos dancers." Two different types are represented here, the figures in opposite fields being exactly alike and clearly made with the same stamp. In the fields in which the inscriptions stand—type (*a*)—the maiden dances to the left, clad in a short chiton, fastened with clasps on the shoulders and girded high at the waist, so that it does not reach the knee. The flying folds are very carefully and delicately rendered. The figure stands on tiptoe, as usual. The lower body and the head are in profile, the upper body is turned so as to appear in three-quarters view. Both arms are bent at the elbow, the hands are clenched and rest on the left breast. Beneath the "kalathiskos" cap the hair appears as a mass of short curls. The figure in the other two fields—type (*b*)—is very similar. She also dances to the left, and wears the same short chiton and peculiar cap. Of the hands, however, only the right is brought to the breast; the left arm is thrown out behind the figure and the left hand is not clenched. In both types the head is slightly inclined, the gaze directed downward.

The kalathiskos dancers are among the commonest figures used to decorate Arretine vases of Class I. A good account of the different types is given by Dragendorff, *B. J.* 96, pp. 58–60. The two types of this mould correspond to his types 5 and 6. For published examples of similar figures on Arretine pottery, cf. *Not. Scav.* 1884, pl. 7, No. 2; Walters, II, pl. 66, No. 5; and in other materials,

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Clarac, pl. 167 and 168; Zoega, *Bassirilevi*, I, pl. 20 and 21 (marble reliefs); Campana, *Opere in Plastica*, pl. 4 (terra-cotta reliefs). Exhaustive lists of examples in different materials are given by Stephani, *Compte Rendu*, 1865, pp. 60ff. No satisfactory explanation of the "kalathiskos" dancers has yet been offered. Furtwängler (*Masterpieces*, pp. 438f.) has argued that they go back ultimately to the "*saltantes Lacaeanae*" of Callimachus (Plin. *N. H.* 34, 92), but this cannot be proved.

The tripod is similar to one represented on a fragment in Arezzo, publ. *Not. Scav.* 1884, pl. 9, No. 6. For the inscription, cf. *C.I.L.* XI, 6700, 437 *e*.

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54. (Plate IX). Parts of two kalathiskos dancers. Of the one on the left, only the extended left forearm and a bit of drapery are preserved. The one on the right is preserved from just above the waist to below the knee. She wears the characteristic thin chiton which does not reach the knee. Between the two, two festoons of laurel leaf pattern and naturalistic flowers rising from the ground.

Cf. note on No. 53. The figure at the left was probably similar to type (*b*) of No. 53, Dragendorff's type 6.

55. Lower part of a figure dancing to right. Only the lower legs, the lower part of the drapery, which fell to just above the knees, and an end of drapery which apparently hung from one of the arms are preserved. To the left of the figure, a small rosette appears, and to the right, a bit of an altar or some similar structure. The ground line is marked by a plain moulding, and below it appears the tip of a conventional leaf.

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56. (Plate XVI). Kalathiskos dancer facing left, lower legs missing. She is dressed in a short chiton, girded at the waist and caught up at the shoulders. On her head is the characteristic head-dress, here represented as if it were made of stiff branches. The right arm is lowered, the left is raised and the hand holds some object, probably intended for a castanet. Above, between two pairs of simple mouldings, is an elaborate pattern, made up of alternating rosettes and elongated bosses with striations, connected by beading.

Cf. note on No. 53. The type is Dragendorff's No. 2. Cf. *B. J.* 96, p. 59, with Fig. 14 (from a vase found at Capua).

57. (Plate XVI). Kalathiskos dancer, head and left shoulder broken away. She wears the characteristic short chiton and dances to right. Behind her stands a large crater with ribbed body. Above, a bit of conventional laurel leaf pattern.

Cf. note on No. 53. The type is probably the same as type (a) of No. 53, only turned in the opposite direction.

58. (Plate XVI). Female figure dancing to right. The sleeveless chiton is girded high, so that it falls only to the knee. Both skirt and apodygma are blown out behind in sweeping folds. The right arm is extended forward and bent at the elbow. Behind the figure, two plant stalks rise from the ground.

Cf. note on No. 53. The figure is probably a kalathiskos dancer of the type numbered 1 by Dragendorff; so far as it is preserved it corresponds closely to a figure on the vase from Capua, *B. J.* 96, p. 59, Fig. 14.

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59. Lower part of a small bowl. The fragment shows that it formerly stood on a slender foot. The ground line is marked by a simple moulding. Above this appear the feet and legs of three female figures dancing to left, and parts of two other similar figures. Between them are flowers on slender stalks. The pose of the figures (on tiptoe) and the short chiton which appears in three cases suggest that they are kalathiskos dancers.

60. Fragment of the lower part of a round pyxis. Of the decoration, only the legs of a figure dancing to left and a goat's head (made separately and applied) are preserved.

61. Lower legs of a figure standing on tiptoe and evidently dancing to left, with the lower edge of the chiton just visible at the upper edge of the fragment. Behind the figure, a flower rises from the ground.

The pose is the same as that of one of the kalathiskos dancers (Dragendorff's No. 2). Cf. note on No. 53.

(f) WINGED GENII

Fragments of Moulds

62. (Plate IX). Fragmentary figure of a winged female playing the lyre; only the head and the body as far as the waist are preserved. The figure is nude to the waist, except for a skin knotted about the neck and falling over the shoulders. The legs were covered by a short skirt, of which the knot is preserved. The hair is short, and is confined by a fillet with a diadem in front. The lyre is held in the left hand, the right is extended and strikes the strings

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with a plectrum. The lyre itself is large, and very carefully reproduced; even the individual strings and their attachment to the frame are indicated. In all these details the figure agrees with the usual type of winged genius. In front of the figure appears the upper part of a tripod—two legs, most of the ribbed bowl, and two of the sphinxes that decorated the top. Above this PEI, *Per(enni)*. On a line with the forehead of the figure, a conventional laurel leaf pattern passed around the mould. Above, a row of bosses and a plain moulding.

The type appears frequently on moulds and fragments in Arezzo; cf. *Not. Scav.* 1884, pp. 369f. and pl. 7, No. 3. Similar figures occur in terra-cotta reliefs, e. g. Campana, *Opere in Plastica*, pl. 111. Cf. *B. J.* 96, pp. 63f.

63. Lower parts of two winged female figures standing back to back. In each case a bit of the drapery appears just above the knee. Each of the figures has two wings, the lower curving upward, the upper falling straight. At the left of the group, the lower part of an altar (?).

Cf. note on No. 62.

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64. (Plate XVI). At the right of an elaborate candelabrum stands a winged female figure facing left. She is nude except for a short skirt which covers the body from the waist to the knees. At the waist it is gathered into a knot in front. The folds are carefully rendered. The arms are extended, the hands hold a double flute. At the right of this figure, the end of a skin which was thrown over

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the shoulders and the tip of a wing are preserved. On the other side of the candelabrum, there is a trace of a second figure facing the flute-player.

The type is clearly the same as one that appears on numerous moulds and fragments in Arezzo (cf. *Not. Scav.* 1884, pp. 369f. and pl. 7, No. 3), the pendant to the winged lyre player. Cf. note on No. 62.

65. Upper part of the head of a figure of the same type as No. 64. Above, a tongue pattern and a row of bosses.

66. Fragment from a figure of a female lyre player of the type of No. 62. Only the head and a corner of the lyre are preserved. On a line with the forehead of the figure, a laurel leaf pattern.

67. Lower legs and part of the wing of a female figure facing right. The wing curves upward at the end and has an archaic look. The ground is suggested by a mass of rush-like stalks.

68. Small fragment of a winged lyre player, broken at the neck and just below the waist.

The type is very similar to that of No. 62, but the proportions are much smaller.

69. (Plate XVI). Fragmentary winged figure facing right. The figure is broken just above the waist, but enough is preserved to show that it was similar to the type represented by No. 62. It was nude to the waist, had two pairs of wings, and a short skirt knotted at the waist. The legs, however, are bird's legs ending in large claws.

70. (Plate XVI). Similar figure, but facing left. This type and that of No. 69 doubtless formed pendants.

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(g) NIKE

Fragment of Mould

71. In the main field, part of the hair and wings of a Nike of very careful execution. Above, two simple mouldings and a pattern of alternating double rosettes and conventional calyxes.

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72. Part of the head and the wing of a Nike facing right. The hair is drawn into a knot at the back of the head. The feathers of the wing are worked in some detail. Above, a series of alternating rosettes and conventional calyxes between simple mouldings.

73. Similar head and shoulder with part of a wing. The right arm was extended. Above, laurel leaf pattern, followed by a series of triangles (conventionalized leaves?) and two simple mouldings.

74. (Plate XVI). Head and shoulders of Nike facing left. Her chiton was fastened at the shoulders, leaving both arms free, except where an end of the robe is thrown over the left arm near the elbow. The hair is worked out in separate strands, gathered into a knot at the back of the head. In the wings, the details of the feathers are suggested by a series of parallel grooves. Above, the end of an inscription, probably (*Mem*) *mi*, and a laurel leaf pattern.

Cf. for the inscription, *C.I.L.* XI, 6700, 378.

75. Head and shoulders of Nike, similar to No. 74. The figure faces left and has both arms raised, the right bare from the shoulder, the left covered to just above the elbow by the ends

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of her robe. In the wing, so far as it is preserved, the separate feathers are summarily indicated. The hair is drawn back into a knot.

None of these fragmentary figures is sufficiently preserved to make the motive of the figure clear. The raised arms of Nos. 73–75 suggest that Nike was represented decking a trophy or a tripod or some similar object, a type that occurs in Arretine ware (cf. *Not. Scav.* 1884, p. 373 and pl. 9, No. 6). The type is similar to a figure of Nike pouring wine from a pitcher which was a favorite with the Neo-Attic sculptors and their contemporaries (cf. Zoega, *Bassirili*, pl. 70; Michaelis, *Ancient Marbles*, p. 638, No. 66), and it is possible that this type is represented on some of the fragments.

(h) SYMPOSIA

Complete Mould

76. (Plate IV). The only break is at the bottom, where a small fragment is lost. There is only one field for decoration, set off above and below by patterns,—below, plain moulding, row of bosses, plain moulding, band of rosettes, plain moulding; above, row of eggs, row of bosses, and plain moulding. Besides these, near the top of the field, a conventional laurel leaf pattern with pendants at intervals runs around the vase. Diameter, 16. Height, 9.8.

In the field thus defined, four pairs of figures are represented, in each case a man and a woman reclining on a couch. The couches are all similar, and were evidently made with the same stamps, the

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body of the couch, the legs, and the head and foot being impressed in the mould with small, separate stamps. In the figures, however, there is great variety, and no two pairs are alike. The detailed description begins with the figures below the inscriptions and goes from left to right.

(a) The man reclines on a cushion at the head of the couch. His robe passes over his right shoulder and is wound about his left arm, which rests on the pillow. In his hair is a fillet. In his left hand he holds a vase or a box, from which he is apparently removing the cover with his right. The lower part of his body is hidden behind that of the woman. She rests her left arm on a cushion and turns toward her companion, stretching out her right hand toward the vase which he holds. She is dressed in a long chiton which leaves only the right shoulder and breast and the arms uncovered. Her hair is tied in a knot behind, with a single lock falling in front of the right shoulder. On her right arm she wears a bracelet. Between the two figures a Pan's pipe hangs from the conventional laurel leaf pattern which runs around the vase. In the field above the female figure, a loop of conventional laurel leaf pattern with tassel-like pendants is suspended. Above it is a rosette, on either side of which are the signatures,—at the left, *M. Perenni*, at the right, *Nicephor(us)*.

(b) The man turns his head sharply to the right, as if to look at the group on the next couch. Only a small part of his body is visible; there is no indication of the drapery. Under his left arm is a large cushion, doubled over. The woman turns toward the man, pressing her left hand against the couch, and touches his chin with

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her right. He seizes her forearm with his left hand. She wears a thin chiton which does not cover her right shoulder. Her hair is confined by a veil (?), and on her wrists are bracelets. Under her left arm appears a cushion. Above, the space is filled by a Cupid dancing toward the right and carrying an amphora on his left shoulder. At each side of this figure, a flower hangs from the laurel leaf pattern. Beyond, at the left, hangs a bit of drapery (to suggest a curtain?), and behind this a girl gazes at the pair on the couch; only her head and right arm are visible. At the left of her, a flower hangs from the laurel leaf pattern.

(c) The man has fallen asleep, with his right arm thrown over his head and his left hanging down and pressing into a large cushion. Only a small part of his robe appears, covering his right side. The stamp was pressed too deeply into the mould, so that the joining of this figure to the next is incorrect; the male figure projects in front of the female, though it is clearly conceived as disappearing behind her. Above, a Pan's pipe hangs from the laurel leaf pattern. The woman has raised herself on her left arm and looks over the man's head toward the group at the right. She wears a thin chiton, which has slipped from the shoulders, leaving the right breast uncovered. Her right arm is raised, but the hand seems to be empty. Above the woman's figure, the field is filled with a loop of laurel leaf pattern with pendants and a rosette, similar to those on the opposite side.

(d) In the fourth group, the man reclines on a cushion, and has his left arm wrapped in his mantle. The upper part of this robe has slipped from his shoulders, so that his breast, which is rep-

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resented almost in front view, is uncovered. His right arm is extended behind the woman's back. He wears in his hair a fillet with long ends. The woman's pose is similar to that of the man. She too reclines on her left arm, and turns to look at her companion, so that her upper body is in front view. She wears a long, high-girt chiton, which covers her whole body except the right arm and shoulder and the upper left arm. In her left hand she holds a wreath. Her left knee is raised and supports a lyre, which she holds in her extended right hand. Above, a large flower hangs from the laurel leaf pattern, and above the woman's feet the space is filled by a Cupid similar to the one in the opposite field.

The figures are for the most part skilfully modelled, though sometimes careless in details. The folds of the drapery in the female figures especially are gracefully rendered in low relief, and the variety of types makes this one of the most pleasing subjects in the whole range of Arretine work.

The types which appear in representations of symposia are discussed by Dragendorff, *B. J.* 96, p. 72; cf. *Not. Scav.* 1884, pp. 374f. Type (*a*), as described above, seems to be new, though the figure with the vase is very similar to one of the figures of Dragendorff's type 4 (cf. *Not. Scav.* 1884, pl. 9, No. 4). Dragendorff interprets this as a female figure, but the short hair makes it probable that it is male, as the figure on No. 76 certainly is. Type (*b*) is Dragendorff's type 3 (cf. *B. J.* 96, pl. 4, No. 10); type (*c*) is his type 7, type (*d*) his type 2 (cf. *B. J.* 96, pl. 4, No. 11 and *Not. Scav.* 1884, pl. 9, No. 5). For the inscription, cf. *C.I.L.* XI, 6700, 444.

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77. (Plate IX). Fragmentary figure of a young man reclining on his left elbow, facing left. His right arm is extended and is covered by a cloak with broad, simple folds. His body to the waist is uncovered. The breast, the shoulder, and the arm are treated in very broad surfaces, reminiscent of Greek work of the fifth century B. C. The head, also, with its breadth of treatment and lack of detail, recalls the work of that period. The hair is worked in a series of carefully arranged locks, and recalls Polyclitan heads. A bit of drapery at the left of this figure suggests a second figure reclining in the lap of the young man, but the fragment is too small to make this interpretation certain. On a level with the head of the principal figure, a conventional laurel leaf pattern ran around the mould. Above, two simple mouldings and a row of cup-shaped flowers.

Cf. note on No. 76. This type does not correspond exactly to any of the types mentioned.

78. (Plate IX). Fragment of a large mould with a similar subject. The mould is badly rubbed, and the details are difficult to determine. The central figure is that of a man reclining on his left elbow and facing left. He has a fillet in his hair. His body is nude to the waist. At the left, another figure, apparently female, can be made out, and at the right, the head and the shoulder of a second male figure. He too has a fillet in his hair. His right hand is extended and holds the cover of a vase or box, which he evidently held in his left hand. On a level with the heads of the

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figures, and broken by them, is a conventional laurel leaf pattern. Above it, between the first and the second figures, in large letters, TI, between the second and the third GR, parts of the signature *Tigr(ani)*. Above the inscription, a row of bosses and a plain moulding.

Cf. *Not. Scav.* 1884, pl. 9, No. 4, and note on No. 76; for the signature, *C.I.L.* XI, 6700, 450 g.

79. Fragment of a mould with a similar subject. All that can be made out is one leg of a couch, the end of a rolled up cushion, and the left leg of a figure seated on it. Behind the figure, the hind quarters of an animal, apparently a dog squatting on the ground, can be seen.

80. (Plate X). Fragmentary representation of a symplegma of the type common in Arretine ware. Only the head and the breast of the male figure and the head and the left knee of the female figure are preserved. The modelling throughout is very fine and recalls Greek work of the fifth century. Both figures have the hair bound by a fillet, that of the man being very broad and carefully worked out. On the level of the man's head, a conventional laurel leaf pattern passed around the vase. Above, a row of naturalistic, eight-petalled roses.

Cf. *Not. Scav.* 1884, pl. 9, No. 2.

81. (Plate X). Similar fragment. Nothing of the design is preserved except the head and shoulder of the man, a bit of the hair and the knee of the woman. A conventional laurel leaf pattern passed around the vase, as in No. 80. The decorative design at the top of the field is an egg pattern.

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82. (Plate X). Fragment with the same subject. The relief is higher than in Nos. 80 and 81, and about the heads, especially, the mould has been badly rubbed, but the design shows the same breadth of modelling, the heads the same noble simplicity. There is a trace of a laurel leaf pattern on a level with the man's head. Above, a row of bosses.

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83. (Plate XVI). The greater part of the fragment is taken up by an elaborate couch with turned legs, over which a cover is draped. On this a young man reclines; only the torso and left arm are preserved, but the modelling, especially of the ribs and of the muscles of the abdomen, is very good. At the right hand side of the fragment, part of the leg and the coverlet of a second couch appear.

Cf. note on No. 76. The type is similar to Dragendorff's type 2 (cf. *B. J.* 96, pl. 4, No. 11), but not identical with it.

84. Part of a reclining male figure, similar to the figure on No. 83. Only the lower part of the torso, the left arm, and the left thigh are preserved. The man rests his left elbow on a cushion. The modelling is more careless than that of No. 83.

(i) MISCELLANEOUS SUBJECTS

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85. (Plate X). Parts of two male figures. Of the one on the left, only half of the body as far as the knees appears. He is

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in full front view, his left arm bent at the elbow and extended across the body. A skin thrown over the shoulders and tied in a knot in front forms his only garment. Behind his head the end of a long fillet is visible. The figure at the right is preserved down to the waist. He is in profile view to right. He wears a chlamys fastened over the right shoulder, leaving his breast and right shoulder bare. His hair is bound by a fillet which streams out behind him. In his left arm, he holds a lyre, which he strikes with a plectrum held in his right hand. Superficial, but graceful modelling. Above, a laurel leaf pattern and a row of bosses.

86. (Plate X). Fragment of a mould with a frieze of female figures, two of which are partially preserved in the fragment. The one on the left holds a child in her arms. She is dressed in a long chiton, which leaves only the forearm bare, and falls in heavy folds. Her head is turned so that she looks back over her shoulder, and her gaze is directed downward. She holds the child on her left hand, and supports him with her right. He places his right arm about the woman's neck. The child is entirely wrapped in a mantle. He also looks to the left, in the same direction as the woman. The other woman, on the right hand side of the fragment, is walking slowly toward the left. She too wears a long chiton, over which is thrown the skin of an animal. A curious break in the lower part of the drapery and the shortness of the right foot suggest that the stamp with which the figure was impressed in the mould was broken or imperfect. The woman's right hand is raised and supports a flat basket filled with fruits. It seems probable that the subject was a sacrifice. Below the figures, a plain

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moulding. Above, tongue pattern, row of bosses, and plain moulding.

Cf. No. 104.

87. (Plate X). Fragment from a mould with a frieze of very large figures. The ground line is indicated by a row of small, overlapping leaves. Above this, parts of two figures are preserved; at the left, a standing female figure, at the right, a nude male figure leaning on a spear. Of the female figure, only the heavy folds of the lower part of the chiton and a little of the kolpos which overhangs the girdle appear. Of the male figure, the legs and part of the torso are preserved. The weight rests on the right leg, the left foot is set back and rests on the toes. The torso is in three-quarters view, as if the man were turning to look at the woman. His left arm clearly rested on the spear. The modelling of the nude is accurate, especially in the torso. Between the two figures is a pendant ornament, not unlike the scabbard of a short dagger, and from this hangs a festoon of overlapping leaves similar to those below the figures.

88. (Plate X). Fragment of the same mould as No. 87, with the torso and part of the legs of a female figure facing left. She wears a long chiton with carefully executed folds—even the folds about the pins by which the chiton is fastened over the arm are indicated—and over this a smaller robe appears about the waist and on the shoulder. The right arm is extended in a manner which suggests that the woman was speaking. At the left hangs a festoon of leaves, and beyond there is a trace of a scabbard-like pendant similar to that of No. 87.

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89. Fragment with parts of two male figures. The one at the left is that of a powerful man facing left. The right arm is drawn back and bent at the elbow in a manner that brings the muscles of the back into prominence, and the modelling here and in the carefully worked hair is very fine. The man at the right was in front view, and had his right arm raised above his head. Little is preserved except this arm. About the neck there is a trace of a chlamys or possibly an animal's skin. Above, rope pattern and row of double bosses on a convex moulding.

90. (Plate X). Right arm and part of the torso and legs of a nude male figure. The man is represented in three-quarters view to left. His right arm is raised in a gesture of command. Superficial, but effective modelling. Above and to the left, an inscription, apparently *Coristy*.

The letters of the inscription are perfectly clear, except, possibly, *C* and *s*. On the analogy of other inscriptions, it ought to contain the name of a potter or that of a slave, but I am unable to offer even a plausible suggestion as to what the form may have been.

91. (Plate X). Male figure in front view. He rests his weight on his right leg, the left is bent at the knee and placed to one side. His head is turned to the left. His only garment is a cloak, which is thrown over the left shoulder. At his left side is a sword, slung on a baldric passing about his neck. His right arm is extended and the right hand holds a bunch of ears of corn. In the hollow of the left arm rests a cornucopia filled with fruits and flowers. At the left, a trace of plant stalks rising from the ground.

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Above, egg and dart pattern and row of bosses. The whole is badly rubbed and not very distinct.

92. (Plate XV). Two male figures moving to left. The first is in profile, but the left shoulder is thrown back so that the breast is in three-quarters view. The figure is undraped. The left arm is bent at the elbow and supports a long club. The second figure is in three-quarters rear view. He wears a helmet with a high crest, grasps a spear with his right hand, and holds a sword with scabbard and baldric in his left. Below, the ground line is indicated by a laurel leaf pattern. Above, egg and dart and row of bosses.

93. (Plate XI). Woman training a dog. The woman is seated on a chair or chest—only one corner of this remains. She is dressed in a long chiton. She leans her weight on her left arm, her right is raised and holds a stick, with which she is making the dog stand on his hind legs. At the left, a corner of a tripod or some similar object (this does not appear in the plate). Above, a row of bosses.

94. Upper part of a male figure facing left. Only the breast and the left arm are preserved. The arm is raised and bent at the elbow, and over it is thrown the end of a chlamys.

95. Head and torso of a female figure moving to left, but looking back. The right arm is bent at the elbow and raised, the hand grasps an indeterminate object. The left arm is thrown out behind. On a level with the neck a laurel leaf pattern ran around the vase. At the right, TIG, *Tig(rani)*. Above, row of eggs and a plain moulding.

Cf. for the inscription, *C.I.L.* XI, 6700, 450.

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96. Part of a female figure, broken at neck and knees. She is dressed in a long chiton, with apodygma and kolpos. Both arms were raised. At the left, an indefinable object. At the right, a twig.

97. Left arm and thigh of a draped female figure. The arm is bent at the elbow, the hand was apparently pressed against the side.

98. Left arm and part of left side of a nude male figure. At the right, a bit of foliage. Above, egg and dart, row of bosses, and plain moulding.

99. Draped female figure, running or dancing. Only the torso, with parts of one arm and one leg are preserved.

Fragments of Vases

100. Fragment of the lower part of a bowl. Before a stand in the form of a rectangular plinth, ornamented by a torus and a grooved pillar tapering toward the top (probably an altar) kneels a bull, facing left. Below, a band of alternating rosettes and conventional calyxes, and two flat mouldings.

The subject was probably the common one of Nike sacrificing a bull. Cf. Cecil Smith, "Nike sacrificing a Bull," *Journal of Hellenic Studies*, 7 (1886), pp. 275-285; Dragendorff, *B. J.* 96, pp. 69f.

101. Parts of two figures. At the left, the trunk and left arm of a nude male figure in front view. He presses his left hand against his side. At the right of the fragment, a right hand and part of a wing (probably from a figure of Nike).

102. (Plate XVI). Standing warrior, head and feet broken away. His left foot is advanced and his body is thrown forward,

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so that the weight rests equally on both feet. His left hand rests on an oval shield which stands beside him, his right arm was raised, and the hand grasped a spear. The muscles throughout are rendered as hard and knotty masses, but with many minor gradations. The proportions of the torso are poor, the waist being unnaturally small, and the abdomen unnaturally long. Nevertheless the whole has a certain largeness of effect. The shield is decorated with a border of simple cross lines on the inside of the rim; in the center, the metal handle, fastened by rivets, is carefully represented; and between the handle and the rim are spiral and zigzag patterns.

103. (Plate XVI). Fragmentary male figure carrying a vase. The figure is broken at the waist. The torso is in full front, the head in profile to right. The right arm hangs by the side, the left is raised and steadies the vase, which is held on the left shoulder. The form of the vase is that of a bell-shaped crater, with small foot and large mouth. About the lip and the lower part of the body are incisions at regular intervals, which give it the appearance of ribbed ware, similar to the so-called Etrusco-Campanian vases. At the upper corner of the fragment, traces of a tongue pattern.

104. (Plate XVI). Woman holding a child in her arms. Pose and drapery are exactly like those of the similar figure on No. 86, and the two probably go back to a common stamp, though No. 104 was not made from mould 86, as is shown by the decorative patterns above the field—here an egg and dart and a row of bosses.

105. (Plate XVII). Upper part of female figure facing right. The right shoulder and the right forearm are bare, the rest

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of the body is covered by a heavy robe, treated in fine and graceful folds. The left hand holds a jewel box, decorated with cross-hatching, and over this the right hand is extended, as if the woman were preparing to take a jewel from the casket. The head is bent forward, the gaze directed toward the casket. The hair is gathered in a knot. Above, a rosette and part of a palmette.

106. Forearms and flying drapery of a female figure opening a casket (or possibly playing on a pair of cymbals). The fragment is too small to admit of a certain interpretation.

107. (Plate XVII). Man carrying a pig. His upper body is nude, but he wears a short apron-like garment which extends from his waist to below his knees, and there are traces of a chlamys about his shoulders. The subject was probably a sacrifice.

108. Head and shoulders of a bearded old man in profile to left. His hands are folded in front of him, as if they might have rested on a staff. The mouth is slightly open, the eyebrow strongly marked, the gaze directed upward as if in supplication.

109. (Plate XVII). Female (?) flute-player facing left. The figure is entirely draped, so far as it is preserved—it is broken at the thigh. The woman bends forward as she plays. Each of the flutes has three joints. In the hair is a fillet. Above, three double bosses and a hatched moulding.

110. Upper part of a draped female figure facing left. The left hand is extended and the fingers are spread out as if the woman were holding some object, but owing to the mutilated condition of the fragment, the nature of this object cannot be determined. The hair is unconfined and flies out behind.

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111. Fragment of a female figure in front view. She wears a heavy chiton, which covers the body completely and was apparently thrown over the left arm. Her right arm is extended and held an object, now indefinable. The sweeping folds of the dress are rendered with considerable skill.

112. (Plate XVII). Standing male figure facing right. He leans on a long staff, placed under his left armpit, and raises his right hand as if in conversation with another person. He wears a sort of long chlamys, which is fastened on his right shoulder, and covers his back and his right side. The folds of this drapery are worked out with some care, the nude parts are carelessly modelled.

113. (Plate XVII). Upper part of a female figure in full front, carrying on her head an indefinable object. At the left, a quiver (?), suspended by a strap from a laurel leaf pattern which ran around the vase at the top of the field.

114. Head and shoulders of a male figure facing left. The right arm, enveloped in heavy drapery, is raised, the right hand raises an end of the robe. Above, a bit of egg and dart moulding.

115. Head of a female figure facing right. The hair is confined by a veil. The right arm was extended, the left bent at the elbow. Above, tongue pattern and row of bosses.

116. Helmeted head of a male figure facing left. The helmet is thrust back. It bears a crest. Above, laurel leaf pattern, tongue pattern, and two concave mouldings.

117. Small fragment of a draped female figure.

118. Similar fragment of a draped figure.

119. Lower part of the right leg of a figure striding to right.

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Three grooves represent the top of a high boot. At the left, a trace of the left leg.

120. Fragment of the upper portion of a large bowl. The rim is plain, with a simple moulding at the top. The main field is set off by a simple moulding and a row of bosses. In the centre of the preserved portion of this field stands a tripod with ribbed bowl and ornamental top, similar to the tripod on the mould with the kalathiskos dancers (No. 53). The central leg is adorned with a boss. The ornamental top is supported by a sphinx over the central leg and by palmettes over the other legs. About the top runs a spiral. Between bowl and top there are two rings. At each side of the tripod, near the top, two garlands (conventional laurel leaf) are attached, one running horizontally around the bowl, the other evidently suspended between this tripod and another similar one. In the angle formed by the two garlands, a small lyre is suspended. In the field at the right of the tripod appears the head of a female figure facing right, with a quiver (?) on her back, and the fragmentary inscription M, probably *M. (Perenni)*. In the field at the left of the tripod, a fragment of a torch.

121. Of the principal design, only the upper part of a tripod decorated with a laurel leaf pattern is preserved. At the right of this, a hand grasping a staff. Above, *Perenni*. Above this, a laurel leaf pattern and part of a garland of leaves and fruits.

For the signature, cf. *C.I.L.* XI, 6700, 435 g, h.

122. Male head to left, with a part of one shoulder and with drapery flying out behind. Above, egg and dart, row of bosses, and a plain moulding. Unglazed.



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123. Badly worn head facing right. Above, laurel leaf pattern, row of bosses, and a plain moulding.

124. Head and shoulder of a female figure in profile to right. Her hair is covered by a veil. Above, N N (probably part of the signature *Perenni*; cf. *C.I.L.* XI, 6700, 450 g).

CLASS II

(a) DANCERS

Complete Mould

125. (Plate V). Mould for a round bowl. The mould was broken in two, but except for chipping at the edges of the fracture, is practically intact. Diameter, 14.9. Height, 7.6.

The surface is divided into two fields by a row of bosses and a plain moulding. The lower field occupies roughly one-third of the space. It is bordered below by a row of bosses and a plain moulding. The decoration consists of three Silenus masks, with prominent forehead, snub nose, puffed out cheeks, pointed ears, and short beard, treated in six knobby masses. Below each of the heads the ends of a broad fillet appear, and each is connected with the next by a garland of vine leaves and grapes. These garlands are worked out in great detail and form the principal decoration of the field. Above the center of each garland is a rosette.

The upper field is bordered at the top by a row of bosses. It is divided into five roughly equal spaces by five thyrsuses, which extend from the lower border nearly to the upper. At its lower extremity, each thyrsus is decorated with a rosette and with two smaller thyrsuses, which extend obliquely into the field. At the center of each thyrsus, there are two tassel-like ornaments, extending horizontally, one on either side. Garlands (conventional laurel leaf)

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are hung from the neck of each thyrsus to the next, broken, in each case at the center, by a single human figure.

The five figures which form the principal part of the decoration are:

(a) Dancing male figure, clad in a short exomis, which extends to the middle of the thigh and leaves the right side bare. The legs are in profile to left, the upper body in full front, the head in profile to right, and tilted far backward. Both arms are raised above the head. The backs of the fingers are brought together, and it is this feat, apparently, at which the man is looking. Above, at the left of the figure, the signature *M. Peren(ni)*.

(b) Dancing female figure in thin chiton, which clings closely to the body and flies out in large masses on each side. The legs are in profile to right, the body in three-quarters view, the head in profile to left and inclined downward. Both arms are bare and are raised above the head. In the hands are castanets. The hair is in a knot at the back of the head.

(c) Male flute-player in profile to left. He wears a short chiton and a chlamys. His left foot rests firmly on the ground, with his right he beats time upon a large scabellum. Both arms are extended, the fingers bent as he plays. Above, at the right, *Tigrani*.

(d) Male dancer in exomis. The attitude is similar to that of (b), legs in profile to left, body in full front, head in profile to right, gaze directed toward the feet, arms raised, with castanets in the hands.

(e) Female dancer in voluminous robe. The lower part of the body is in front view, the upper body slightly turned to the left, the

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head turned to the right. In her right hand, the woman holds a large triangular harp, on which she is playing with her left hand. Her hair is in a knot behind.

These small dancing figures are very common on Arretine vases of the second class. Several excellent examples occur on fragments of moulds in the Boston Museum of Fine Arts, and two figures exactly like the two male dancers are publ. *B. J.* 96, pl. 5, No. 49. For the signatures, cf. *C.I.L.* XI, 6700, 450 *n.*

Fragments of Moulds

126. (Plate XI). Small male figure in exomis dancing to left and playing castanets. The figure is exactly similar to (*d*) on No. 125, and was probably made with the same stamp. Under the feet, the ground is indicated by a series of straight lines, from which spring plant stalks and flowers. At the right are a large pine cone and an altar on a base (?). Below, a bit of conventional laurel leaf pattern and a single rosette (from a band of rosettes running around the mould). Above, two fragments of laurel leaf pattern and traces of an egg and dart moulding.

127. (Plate XI). Upper part of a mould for a large bowl. Of the decoration of the principal field, only a trace of the head of a single figure is preserved. Above this, and separated from it by a rope pattern, is a smaller frieze, containing a small flute-player dancing away (to right) from a closed door. The figure is a caricature, with disproportionately long arms and legs, prominent ribs, and hunch back. The features also are caricatured—the head over-long, the forehead retreating, nose long and curved, ear misshapen

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and badly set. The only clothing is a loin-cloth knotted in front. The flute is of the usual form with two pipes. Each of the two valves of the door is divided into two panels by a cross piece studded with five large bosses (probably intended to suggest nail-heads); in the center of each panel is a large double boss, which suggests a bronze ornament. In the peak of the gable and at each of the outer corners of the doorway, there is also a round boss. Above, a row of double bosses on a convex moulding.

128. Head and arms of a female dancer (maenad?). The head is thrown back in ecstasy, the hair dishevelled. At the right, part of a conventional acanthus spray, with leaves and tendrils.

129. (Plate XI). At the right, head of a dancer (maenad?). At the left, naturalistic grapevine, against which a thyrsus leans. Above, tongue pattern and row of bosses.

Fragments of Vases

130. Almost one-half of a large bowl, foot and rim missing. The principal field is set off by an egg and dart, a row of bosses, and a simple moulding at the top, and by a band of rosettes below. At the left hand side of the field, a lion's skin, displayed, with head downward, and an elaborate knot at the top to suggest that the skin is suspended from a support, serves to divide the field into two halves. In the preserved portion, two female dancers and part of a third appear. The first moves slowly, on tiptoe, to the left, turning her head to look toward her companion. Her right arm is extended, her left is lowered and grasps the skirt of her chiton. The second dancer moves rapidly to the left, her entire body hidden

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behind the folds of a long robe, which she holds in her raised hands. Between the two, a bit of conventional laurel leaf pattern, and above it, the inscription *P. Cornél(i)*, badly rubbed. Of the third figure, only the feet are preserved. This dancer carried a lyre in her right hand. Below the lyre appears some object, now unrecognizable. The whole vase is very carelessly executed, and seems to have been made from an old and badly worn mould.

Cf. Nos. 223, 244, 245, 279–304. For the inscription, cf. *C.I.L.* XI, 6700, 204 *n*.

131. (Plate XXI). At the right hand side of the fragment, a woman dances toward the right. She wears a short chiton reaching only to the knees, and high boots with flaps at the top. Over the chiton is thrown an animal's skin. The left arm is lost, the right is thrown out behind. The rest of the field, so far as it is preserved, is occupied by a spray of conventional foliage, from which spread long tendrils with grapes, grape leaves, and pointed staffs with spirals. Above the field, egg and dart, row of bosses, and strongly projecting moulding.

132. Fragment of the lower part of a bowl. Below, four rosettes from a border. Above these, two large oak leaves rising from the ground, and the feet and lower legs of two female figures. Both stand on tiptoe and were probably dancers of the usual type.

133. Lower part of a pyxis. At the bottom, three projecting mouldings. The main field was set off by a moulding in low relief. Above this appear the feet and legs of a figure on tiptoe to left. The figure is broken just above the knees, where the lower edge of a short chiton can be seen. To right and left are what appear to be

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parts of sprays of conventional foliage (possibly the curving wings of a Nike or some similar figure). Below, at the right, the lower part of a floral ornament.

134. Above three simple mouldings, the feet and part of the legs of a figure standing on tiptoe. Behind the figure, a plant stem. In front of it, an elaborate vine, which twines up over the surface of the vase, and has a lyre suspended from it. Beyond this, two naturalistic plant stalks.

135. Nearly half of a large bowl; the foot is complete. The principal field is set off by a band of four-petalled flowers. It was divided into four parts by large masks of Pan, which have large curving horns like volutes and long beards with groups of three bosses below them. From one mask to the next hangs a festoon of flowers and fruits, to which, at the sides of the masks and above them, bunches of grapes are added. At the center of one of the spaces between the masks, the feet and one hand and a bit of the head of a figure dancing to right can be seen. Above it and to the right, the signature *Bithynus*. Of the figure in the next field, a small part of one foot is preserved. Above, a band of bosses (alternately two and one) and a broad hatched moulding.

Cf. for the inscription, *C.I.L.* XI, 6700, 451 *v*, *w*.

(b) HUNTING SCENES

Fragments of Moulds

136. (Plate VI). More than half of a mould for a shallow bowl. Diameter, 15. Height, 6.5. The principal field is set off by

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a plain moulding below and by an egg and dart and a plain moulding above. It was divided into four parts by four naturalistic trees; three of these are preserved, all from the same stamp. The tree is apparently a palm. It has two fish suspended from one of the limbs. Of the four fields set off by the trees, two and a small part of a third appear in the fragment.

The subject is a hunting scene, but it is composed with little or no regard to the proper relations of the component parts. The first field (at the left) contains a lion rampant and a bear standing on his hind legs, both moving to right. The lion is very small in proportion to the bear, and he is placed far above the base line, so that he seems to be leaping through the air. The detail is careful, especially in the rendering of the bear's shaggy coat. The second field contains a huntsman on a rearing horse and a bear, both facing right. The huntsman thrusts at the bear with a long spear. Again, huntsman and horse are remarkably small in proportion to the bear, and like the lion in the first field, they are placed far above the base line. The ground, however, is here indicated under the horse's feet. The detail again is good. The huntsman's sleeved jacket, high boots, and leather (?) cap, fastened under the chin by a strap, all come out clearly. In the third field there are traces of a second horseman and a third bear.

In regard to hunting scenes on Arretine vases, cf. *Not. Scav.* 1884, pp. 376f.; *B. J.* 96, pp. 73-75 and 103, p. 89.

137. (Plate XI). A nude male figure in three-quarters back view rushes to the right, swinging an axe in his raised right hand. Over his back the strap of a baldric passes obliquely, and a cloak

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thrown over his left arm flutters in the wind. The animal he is attacking appears from the traces that are preserved to be a bear. On a level with the waist of the figure is a laurel leaf pattern. Above, a band of rosettes.

The figure is identical with one on a mould in Arezzo, publ. *Not. Scav.* 1884, pl. 8, No. 3. There the hunter swings his axe against a bear which has overthrown one of his companions; the subject of No. 137 was probably the same.

138. (Plate XI). A boar, charging to left, rushes upon a spear held by a young man who crouches behind a tree. Only the head of the man is preserved. Of the boar, the head and about half the body appear in the fragment. A dog has sprung to the boar's back and seizes him by the ear. Below, two stalks rise from the ground. Above the boar, in large letters, E R E, (*P*)*ere(nni)*. At the top of the field, a band of rosettes and a plain moulding.

Cf. for the inscription, *C.I.L.* XI, 6700, 450 g.

139. (Plate XI). A man rushes forward toward the right. His left arm is raised, and in his left hand he grasps the handle of an axe. In front of him, two scraggy bushes. Beyond, at the right, the head and shoulders of an animal. Above, G R, probably part of the signature (*Ti*)*gr(ani)*. At the top of the field, a band of rosettes.

Cf. *B. J.* 96, pl. 4, No. 13, and for the inscription, *C.I.L.* XI, 6700, 450 g.

140. In the centre, a gnarled tree. At the right, head and neck of a dog, facing left. At the left, head of a bear (?) Above, a row of bosses.

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Fragments of Vases

141. Man attacked by a panther. Only the head of the man (at the left) and the head and the shoulder of the panther (at the right) are preserved. Above, a row of bosses and two plain mouldings.

142. Male head, broken at neck. The hair is represented by a series of deep incisions and rises straight above the forehead in a way that recalls the head of the Apoxyomenos. The eye is wide open, the gaze directed downward, as if the man were engaged in a fight with an animal. Behind the head, a bit of drapery suggests that one arm was probably raised and held a weapon. Above, two simple mouldings and a fragment of laurel leaf pattern.

(c) CHARIOT SCENES

Fragment of Mould

143. (Plate XI). From a chariot scene. Only the face and the left forearm of the driver, the reins, held in the left hand, and the line of the hind quarters of a horse are preserved. Above, laurel leaf pattern and two plain mouldings.

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144. (Plate XVII). In a small chariot (wheel with six spokes), a man drives toward the right. He is dressed in a short, sleeved chiton. In his left hand, he holds the reins, which are also wound about his waist. His right arm is raised above his head, and holds a whip. His face is turned toward the spectator. Of

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the horses only the hind quarters and the hind legs are preserved. The modelling throughout is careless, the proportions, especially those of the man's right arm and the horses' legs, absurd. Below, a plain moulding.

Cf. Fabroni, pl. 3, No. 7.

145. Small fragment with part of a chariot. Only a little of the chariot box and part of a four-spoked wheel are preserved. The spokes are decorated with rings.

146. (Plate XVII). Fragmentary figure of a charioteer, broken at the knees. He wears a heavy robe, which is wound about his waist and falls in heavy folds over his legs. On his head is a crested helmet. The proportions are bad, especially the heavy right arm.

147. Heads and forelegs of two horses running to left.

148. Hind quarters and legs of two horses, with a chariot pole and box, and part of the rim of one wheel. The chariot box is decorated with spirals.

149. Forelegs of two horses running to left.

(d) BATTLE SCENES

Fragments of Vases

150. (Plate XVII). Fighting warrior hastening toward the right. Only the body from neck to knees appears in the fragment. The warrior wears a short chlamys, which can be seen in front of his neck and at his left side. On his left arm he carried a shield, part of which is preserved, and in his right hand he grasps a long

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sword as if for a thrust. The pommel and the guard of the sword are carefully represented. Between the legs of the figure and at the right of it are plant forms.

151. (Plate XVII). Upper part of male figure with arms raised. The figure is nude except for a bit of drapery which falls from the left arm. The breast is in full front, the head turned so that it appears in profile against the shoulder. The hands grasp a stone.

152. (Plate XVII). A bearded man of remarkably slender proportions has seized a fallen man by the left arm, and drags him away toward the right. The bearded man is represented in front view, but his head is in profile to left; he seems to be gazing over his shoulder at a band of pursuers. His right arm was extended in the same direction. Of the fallen warrior only the right arm (which the bearded man has seized by the wrist), the head and the left hand (on the ground beside the bearded man's foot) are preserved. To the right of this group, in the lower part of the fragment, the hand and the bow of a third warrior appear.

153. (Plate XVII). Wounded warrior carried off by a comrade. Only the right leg of the wounded man and the right arm of his companion appear in the fragment. The uninjured warrior is apparently carrying the wounded man on his shoulder. Below the figures, at the left, plant stems; at the right, part of a tree.

154. (Plate XVIII). A man strides away toward the right. So far as the figure is preserved (the head and the upper part of the torso have been broken away), he is undraped, but a long cloak, of which the folds are visible behind the left leg, evidently was

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thrown over his left arm. Behind this figure, at the left, the leg and a piece of the drapery of a fallen warrior can be seen. The ground beneath the figures is indicated by curving lines. On it, below the fallen warrior, is a spear. At the right hand side of the fragment appears the foot of a third warrior. The field is bordered below by two plain mouldings and a row of bosses.

155. Small trumpeter facing left. The right arm is extended and supports a large trumpet, almost as long as the figure is high, on which the man is playing. The left arm, enveloped in drapery, swings by the side, counterbalancing the weight of the trumpet. The execution is careless. At the left of the figure is a comic mask, made separately and applied. The features are those of a satyr, with snub nose and heavy eyebrows. In the hair there is a garland, with a long end hanging down beside the ear.

156. Lower legs of a standing figure, resting firmly on the right leg, with the left set back and touching the ground with the toes only. Of the dress, only the lower part appears, falling in folds below the knee. In front of this figure a part of another can be seen—a man fallen to the ground and huddled together, with his legs drawn up under him.

(e) CENTAUROMACHY

Fragment of Mould

157. (Plate XII). The Lapith has forced the Centaur to the ground and presses his left knee into his back. With his left hand he seizes the Centaur's head, and draws back his right arm to deliver

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a blow with the short sword which he holds in his right hand. The Centaur grasps the Lapith's forearm with his left hand in a vain endeavor to free himself. With his right, he snatches at the Lapith's fingers. On a level with the neck of the Lapith, a laurel leaf pattern ran around the vase. Above, a row of bosses and a plain moulding. Between laurel leaf pattern and bosses, M. PERE, *M. Pere(nni)*. The mould is badly rubbed, but the figure of the Lapith is well modelled.

On the subject of the Centauromachy on Arretine vases, cf. *B. J.* 96, pp. 79f. This group is similar to those on the moulds publ. *ibid.* pl. 4, No. 27, and pl. 5, No. 30, the difference being that the sword is differently held. For parallels in other materials, cf. Campana, *Opere in Plastica*, pl. 65 (terra-cotta relief); Arneth, *Gold- und Silbermonumente der k. k. Sammlungen*, pl. S. XI, 1 (silver vase in Munich). For the inscription, cf. *C.I.L.* XI, 6700, 435.

(f) MISCELLANEOUS SUBJECTS

Fragments of Moulds

158. In the principal field, the heads and forearms of two men facing right are visible. One, an elderly, baldheaded man (perhaps a Silenus) plays on a flute. The other man has a cymbal in his hand. The subject was probably a Bacchic procession. Above, the field is bordered by a band of flower palmettes laid on their sides.

159. (Plate XII). From the lower part of a large mould.

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At the bottom, between two simple mouldings, a laurel leaf pattern with rosettes at intervals. Above, in the main field, a goat (?) walking to right, turning his head to look backward. About his neck is a cord, with a tassel attached. The subject was probably a sacrifice. At the right, the foot of a figure walking toward the right.

160. (Plate XV). The surface of the bowl was divided into several fields by rainbow shaped bands in two ranges, one above the other. In the lower range, one of these bands is preserved almost entire, in the upper range, more than half of another. The ends of the bands are decorated with rosettes. The field enclosed by the band in the lower range is decorated with the fore part of a bull, prancing to right. The body is cut off just behind the shoulder by a curving row of flower petals. Below this field, a row of bosses ran around the vase. Outside the dividing band, the surface is slightly rippled, and this rippling extended to the next dividing band on either side—the beginning of one of them is visible on the right. In the field set off by the dividing band in the upper range is a female bust facing left. Of the dress only a small piece of the chiton appears, where the edges meet over the left shoulder. The hair is tied in a knot and confined by a fillet. Below, the bust is bordered by a row of petals. At the right of this field, filling the space between two dividing bands, is a group representing a half nude woman, whose drapery is pulled aside by a small boy (Venus and Cupid?). The female figure is only partially preserved. Above, egg and dart moulding and a row of bosses.

161. In the principal field, at the left, a spray of conventional

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foliage and a large bud, at the right, a delicately modelled wing (probably from a figure of Nike or Eros). Above, a border of fruits and flowers.

162. The lower edge of the principal field is marked by two simple mouldings. On these, and partly covering the upper one, rests an elaborate ornament, consisting of pairs of volutes diminishing in size toward the top. At the left, an end of flying drapery, and at the right a bit of drapery and a bent elbow suggest that the volute ornament alternated with human figures.

Cf. No. 365.

163. In the principal field, a female head facing left is all that remains of the figures. The hair is confined by a veil, and below the neck there is a trace of a heavy mantle. At either side of the head, a branch of olive leaves with a fillet attached to the end runs off obliquely. Above, a band of rosettes, an egg and dart, and a row of bosses.

164. At the left, a head in profile to right. At the right, a spray of conventional foliage.

165. At the right, the arm of a male figure, at the left a large leaf. On a level with the elbow of the male figure, a laurel leaf pattern passed around the mould. Above, a tongue pattern and a plain moulding.

166. From the lower part of a mould for a large bowl. In the principal field, the feet of a figure moving to the right and a suggestion of a background can be recognized. Below, a conventional laurel leaf pattern and a band of rosettes on a plain moulding set off a lower field, which is decorated with conventional acanthus foli-

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age—a large leaf alternates with a small leaf topped by a pointed staff with spirals.

167. Above a row of hatched rings, a heap of stones supports a rectangular base, probably that of an altar. At the left, a fragment of rope pattern.

Fragments of Vases

168. (Plate XVIII). At the left hand side of the fragment, a warrior. On the head, which is in profile to left, is a helmet with a waving crest. The body is in three-quarters view and carefully modelled. The left arm hangs at the side, the right was extended. Behind the warrior, at the right hand side of the fragment, the upper corner of a support, decorated with a rosette and a crown of small leaves, with a pointed staff with spirals set obliquely at one corner. Above this, a small Cupid, apparently running toward the right. His right leg is drawn up under him, his left leg is extended straight forward. The right arm also is extended. The head is completely covered by a sort of veil which flies out behind. Between these two figures, at the lower edge of the fragment, a rosette, in the upper part, an elaborate festoon of fruits and flowers. Above the head of the Cupid, the inscription *Rodo*. Above this, an egg and dart (broken by the helmet of the male figure), a row of bosses, and the projecting edge of the upper part of the vase, decorated with two hatched bands in relief.

Cf. for the inscription, *C.I.L.* XI, 6700, 247.

169. (Plate XVII). Male figure in high-girt chiton, walking

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to right. Over the arms are thrown the ends of the himation, which was draped about the back. In his left hand, the man carries a long staff, resting it on his shoulder. The staff appears to be of twisted metal. In his right hand, which swings at his side, he also holds an object, but the nature of this is not clear (see note below). At the left hand side of the fragment, behind the figure, the capital of a column and above it the inscription *Cornel(i)*. From either end of the rectangle which carries the inscription hangs a fillet.

An identical figure is published by Fabroni, pl. 3, No. 3. The object which the man holds in his right hand is here a pitcher, and this is probably the explanation of the object in the right hand of our figure. Cf. for the inscription, *C.I.L.* XI, 6700, 204 *m*.

170. At the right hand side of the fragment, the upper part of a spiral pillar with capital. Above this, the inscription (*P.*) *Corne(li)*. From each end of the rectangle which contains the inscription hangs a broad fillet. At the left hand side of the fragment, the hips and thighs of a nude male (?) figure in three-quarters view from behind can be made out. A part of the right forearm and hand is also preserved. The arm is bent at the elbow and the hand holds a scabbard, from which the pommel and the handle of a sword project. The sword belt is carefully rendered, hanging from the scabbard. Above, egg and dart, row of bosses, and plain moulding.

Cf. for the inscription, *C.I.L.* XI, 6700, 204 *m*.

171. Fragment from the upper part of a large bowl. In the principal field, the head of an armed man in profile to right is preserved. His hair is bound by a fillet, with ends standing out behind

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in rather conventional zigzags. In his left hand—the fingers can be seen—he carried a short javelin, resting it on his shoulder. Behind him appear two loops of a fillet and a bit of garland. Above, egg and dart, row of bosses, several mouldings (one plain, the rest hatched), and the plain bell shaped side of the rim of the vase, topped by a projecting lip with a hatched moulding at top and bottom.

172. (Plate XVIII). Below the principal field, a row of conventional acanthus leaves. In the principal field, at the left, the lower part of a group representing a woman driving a pig toward the right; at the right, the feet of a male figure walking toward the right. The subject was probably a sacrifice.

173. At the right, part of an altar (?) surmounted by a cornice. At the left, the left hand of a draped figure holding a staff pointing downward. In the field, the end of a fillet and a fragment of conventional laurel leaf pattern.

174. (Plate XVIII). Female lyre player moving toward the right. The figure is dressed in chiton and himation. One end of the himation flies out behind and ends in a small knob. The face was apparently in full front, but was rubbed in moulding and quite destroyed. The lyre is very summarily indicated and the manner in which it is held is not clear; both arms appear to be in front of the instrument (probably due to the use of separate stamps for the lyre and the figure). On either side of the figure is a garland (laurel leaf pattern), which meets the figure at the level of the breast. At the left edge of the fragment, this garland ends in a palmette-shaped ornament, probably part of the decoration of a column. At

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the juncture, a fillet. Above, egg and dart and part of a row of bosses.

175. (Plate XVIII). Female figure facing left (broken at the middle of the thigh). She is dressed in a sleeveless chiton and a himation, and holds in her right hand a lyre, which she is strumming with the fingers of her left hand. Her hair is gathered into a loose knot at the neck. On a level with the forehead and the shoulder of the figure are laurel leaf patterns which passed around the vase. In front of the figure appears part of a three pronged ornament—the central prong in the form of a cross—supporting two crossed staffs, similar to shepherds' crooks. Above, egg and dart.

Cf. *B. J.* 96, pl. 4, No. 7.

176. (Plate XVII). Muse (?). The center of the fragment is occupied by a female figure in front view, but with the head in profile to right. She is fully draped in chiton and himation, and the folds of the garments are represented with some care. The right arm hangs at the side, the left is bent at the elbow, and in the left hand is what appears to be a tragic mask. At the right and the left of this figure are bits of floral ornaments. A laurel leaf pattern runs across on a level with the neck of the figure. Above, tongue pattern and plain moulding.

177. (Plate XVIII). At the right, a female figure is preserved as far as the waist. She raises her right hand and strikes a tambourine, of which the outline can be seen at the extreme right. The head is in full front, so that the woman looks backward over her shoulder. At the left, traces of a conventional garland, caught up

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in the center. Above, a band of rosettes, the signatures *M. Peren (ni) Crescent(is)*, a row of large bosses decorated with concentric rings, and three plain mouldings.

Cf. for the inscriptions, *C.I.L.* XI, 6700, 438.

178. In the principal field, a rectangular pillar, finished off at the top with six simple mouldings (two hatched) supports a basket filled with fruits and flowers. At the left of the pillar, a fragment of conventional laurel leaf pattern, at the right, part of a female head. Above, egg and dart, row of bosses, and a moulding covered with a scale pattern.

179. Upper part of a male figure in three-quarters view to right. The dress consists of a himation thrown over the left shoulder and around the right hip, leaving the right breast and arm bare. The right hand rests on the hip, the left holds a mask, toward which the gaze is directed. The head is in profile. At the right of the figure, a tendril; above, a conventional festoon.

180. Small parts of two figures are preserved—at the left hand side of the fragment, a bent left elbow and part of a right hand holding a mask; at the right hand side, a raised forearm holding a rhyton. Between the two figures, an elaborate conventional ornament, made up of curving leaves and buds. Above, an egg and dart and a row of bosses mark the top of the body of the vase. The rim has the usual plain mouldings.

181. (Plate XVIII). Female figure in close fitting robe bending toward the left. The head and the arms are lost, so that the action of the figure cannot be determined. The form is remarkably slender. At the right, a large conventional rose on a conventional

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stalk. Above, a row of bosses on a plain moulding, and a hatched moulding between two plain ones.

182. (Plate XVII). Two female figures running toward the left. The first carries in her hands a rectangular object, a box or a tablet. Careless execution.

183. Badly mutilated figure in profile to right. The edge of the chiton can be distinguished just above the knee. The right arm is bent at the elbow and raised in front of the body, the left holds a bunch of grapes.

184. (Plate XVII). From the lower part of a small bowl. The lower field is filled with a crown of conventional acanthus leaves, and set off from the main field by a band of ivy leaves laid on their sides and a plain moulding. Above this, in the principal field, the legs and one hand of a male figure are preserved. He stands on a rectangular platform and pours some liquid into a crater. Behind the figure, a rectangular object on the ground. In front, at the right hand edge of the fragment, a bit of drapery.

185. Smaller fragment from a similar vase. The platform on which the man stands is marked off into squares. At the right, the foot and part of the drapery of a female figure can be seen.

186. On a projecting moulding, evidently meant to represent the ground, a man pulls toward the left. His right leg is sharply bent, his left leg extends straight out behind him and is represented in front view. His chiton is girded high, reaching only to the middle of the thigh. The figure is broken at the waist, but the left forearm is preserved, also pulling vigorously toward the left. Behind him,

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the forelegs of a horse or a mule can be seen. One leg is raised, the other firmly set and straining backward. Just behind the man's hand, the end of the animal's nose appears, and two dangling straps suggest a halter or bridle. Above, parts of a large G and a large R, probably from the signature (*Ti*)*gr(ani)*.

187. Legs of a similar figure. The ground is indicated by irregular oblique bands with plant stalks springing from them.

188. Lower part of a bowl, with a broad, convex moulding at the base. In the principal field, the lower part of a large male figure walking toward the left. The feet are shod with buskins, the lower legs clothed in loose fitting tights, and above the knee appears the lower edge of a chiton. The whole suggests a comic actor. Below the feet, the ground is represented by a raised band, marked with irregular incisions. In front of the figure and behind it, two indeterminate objects.

189. Above a large conventional laurel leaf pattern, the lower leg and foot of a male figure, striding toward the left. The muscles of the leg are remarkably heavy. At the left of the figure, a shell, and upon it, a large lobster, crawling toward the left.

190. Fragmentary figure of a young man in front view, but with the head in profile to left. Only the head, a part of the breast, and the right arm to the wrist are preserved. On the shoulder are traces of a sleeveless chiton. The right arm appears to have rested on the hip. At the other edge of the fragment appears a trace of a second figure. Between the two, the inscription *Mahe Rasini*. Above, a laurel leaf pattern and an egg and dart.

Cf. for the inscription, *C.I.L.* XI, 6700, 535 a.

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191. (Plate XVIII). In the center, a man standing in front of a horse. He is dressed in a sleeveless chiton, which covers his breast and his back, but is not girded, and so leaves his right side and leg uncovered. The right arm extends across the body and grasps the horse's bridle. The left elbow rests on the right forearm, so that the man was probably resting his chin on his left hand. The lower part of the figure is concealed by a large ribbed amphora, which lies on its side on the ground. Of the horse, the breast and neck and the hind quarters appear behind the principal figure, the head is broken away. The horse is very small in proportion to the man—his back is on a level with the man's hip—but the modelling is excellent. In front of the horse, in the lower right hand corner of the fragment, the head and arms and part of one leg of a second figure, seated on the ground, have been preserved. Here again the attitude is one of grief—the left arm rests on the left knee and the right arm is bent at the elbow, with the right hand supporting the head. The gaze is directed upward, toward the face of the standing figure.

192. Part of a figure of Cupid, hastening toward the right. The modelling is summary; only the small wing shows any detail.

193. (Plate XVII). Small Cupid facing left. He has the form of a chubby baby, as he is commonly represented in Hellenistic and later art. Both arms are extended in front of the body, the right in advance of the left. This attitude suggests a Cupid drawing the bow, but as the right hand is gone, this is no more than a conjecture. The mouth is open, the whole expression playful. The forms of the body are remarkably soft and natural. At the level of the waist, a bit of conventional laurel leaf pattern.

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194. Arm and a bit of the drapery of a figure moving toward the left. Behind the figure, a trace of a decorative pattern.

195. Very incomplete draped figure rushing toward the left.

196. Right upper arm and part of the torso of a draped figure in front view. At the left, tendrils.

197. (Plate XIX). Fragment of an elaborate throne with turned legs. Underneath the seat, an eagle with outspread wings. Careful detail.

198. From the upper part of a large bowl. In the main field, a festoon of fruits and flowers, partially concealed by the limb of a tree. Above, a row of bosses and the usual moulding where the rim is joined to the body of the vase.

199. Small rectangular altar, the separate stones carefully distinguished, and above it a tree trunk.

200. From a conventional laurel leaf pattern, which apparently served to set off the principal field, rises a tree stump, upon which is hung a conventional wreath with fillets.

201. Small fragment, decorated with a branch of an apple (?) tree. Above, a band of rosettes and a plain moulding.

202. Small fragment with a naturalistic branch. At the left, the hind quarters of an animal. Above, a row of heart shaped leaves placed on their sides.

203. Small fragment from the same vase as No. 202, same decoration.

204. Small fragment with similar decoration, but not from the same vase.

205. (Plate XVIII). Fragment of a vase decorated with rep-

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representations of armor. On one side, a breastplate surmounted by a helmet, on the other a shield and two spears crossed. The helmet has a raised triangular visor decorated with spirals at the ends. The shield is oval, with a boss at the center. The edge is decorated with a rope pattern, and a double rope pattern follows the long diameter, dividing at the center and passing on either side of the central boss. At the right of the shield and the spears, a bit of drapery ending in a knot from which hangs fillets can be seen. Above, a border of conventional leaves pointing downward and two plain mouldings.

206. Fragment from a design similar to that of No. 205. The breastplate and the helmet were made from the same stamps. At the left of them, a small portion of another shield appears, on which is the fragmentary inscription (*S*)*inis(tor)*. Above, egg and dart, row of bosses, and plain moulding.

Cf. for the inscription, *C.I.L.* XI, 6700, 169 c.

(g) ANIMALS

Fragment of Mould

207. (Plate XII). In the center a dog rushes toward the left, where the horns and one ear of a goat appear. Above the dog, the inscription *Rodo*. Behind him, the head and fore quarters of an ass, apparently rearing. Above the ass, an indeterminate object, which looks like the branch of a tree. At the right, the fore part of a dog, made with the same stamp as the dog in the center. The

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ass is remarkably small in proportion to the dogs. At the top of the mould, egg and dart pattern and a row of bosses.

Cf. for the inscription, *C.I.L.* XI, 6700, 247.

Fragments of Vases

208. Upper part of a large bowl. In the principal field, only the head, shoulders, and forelegs of a goat and the tail of a dog are preserved. The goat was rearing on its hind legs, capering toward the right, but with the head turned to look back toward the left. The detail is extremely careful. Above the field, an egg and dart pattern and a row of bosses. The rim has a complicated double curve; the upper part is convex, with cross-hatchings, the lower part is concave and is plain.

209. (Plate XX). Boar running to right. Above him, the inscription *Antiocus*. Above the field, bosses arranged in circles.

Cf. for the inscription, *C.I.L.* XI, 6700, 209 *c* and XV, 4987 *d*.

210. Fragment of the upper part of a bowl. In the field, a bull charges to left. Above, egg and dart, row of bosses, and moulding with vertical hatching. The lip is sharply offset, and decorated with plain mouldings.

211. (Plate XIX). Head and shoulders of a dog running to left. Above, a bit of foliage.

Cf. No. 207.

212. (Plate XIX). Stork standing, facing left, but twisting his neck so as to look back toward the right. In the background, traces of a second stork. The detail in the body of the bird is very carefully rendered.

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213. (Plate XIX). Stork fighting with a snake. The stork raises one wing and strikes at the snake, which rears itself beside him. In conception and execution the fragment is very similar to No. 212, and it probably comes from the same vase.

214. (Plate XIX). Pair of storks, facing right. Of the second, only the head and the neck appear beyond the nearer one. In fineness of detail this fragment surpasses even Nos. 212 and 213.

Cf. for the subjects of Nos. 212–214, *Monuments Piot*, V, pp. 73–79, pl. 11–14 (four silver canthari from Bosco Reale).

215. Fragment of a flat bowl. In the principal field are seven vertical waved lines in relief, from which two spirals rise to the left, one with a rosette at the base. Between the two, a small circle. Beyond these, the field is occupied by a diminutive dog and a crouching hare, the hare much larger than the dog and placed above him. The field is bordered by plain mouldings below, and by a row of shell like ornaments and a row of bosses above.

216. Lower part of a bowl. Above a concave moulding, bosses arranged in groups of three and connected by lines suggest a wreath of berries. Then follows a laurel leaf pattern and above this a rock and the forelegs of an animal.

(h) STATUETTES

Fragments of Moulds

217. (Plate XII). The body of the vase was bordered below by a conventional laurel leaf pattern and above by a row of bosses. It was divided into fields by oblique mouldings in groups of three,

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and one of these fields is preserved almost entire. It is filled by a large conventional acanthus leaf surmounted by a statuette of a draped female figure, with large flowers on curving stems on either side of it. The ends of the mouldings and the points where they intersect are also decorated—the lower extremity of the side mouldings with a pointed flower bud; the intersection of the side mouldings and the oblique mouldings above the field with a large cross-hatched boss with an ivy leaf on each side and a small crouching satyr holding a cornucopia on his left arm above; the intersection of the mouldings above the field with a knot, as if they were tied together at this point. From the knot a laurel leaf pattern runs off obliquely to the crouching satyrs.

218. (Plate XII). In the principal field, the greater part of the decoration consists of an elaborate floral ornament. The base is formed by a cross-hatched boss; then follows a crown of conventional acanthus leaves, with a large leaf, a seed pod, and a flower springing from it on each side; and above this is a slender palmette, on which perches a bird. At the left of this ornament is a small female figure resting on a base of some sort, now too much mutilated to show its nature, though it appears to have been a floral ornament. Above the large floral ornament, at the right, the signature *M. Peren(ni) Tigran(i)*. The upper edge of the field is decorated with a very natural vine branch and a plain moulding. There are traces of a similar vine branch below.

Cf. for the inscription, *C.I.L.* XI, 6700, 450 *x*.

219. In the center, a small bearded Priapus, with the left arm bent at the elbow and the left hand resting on the hip. In front of

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him hovers a bee. From the base of the figure a pointed staff with spirals surmounted by a rosette rises on either side. At the left, a bit of a conventional leaf. Above, a laurel leaf pattern and a row of bosses.

Fragments of Vases

220. (Plate XX). Fragment of the upper part of a vase. At the right is a small male figure standing on a base, of which the lower part is broken away. The head and shoulders of the figure also are missing. The dress consists of a chiton falling to the knees and girded at the waist. The right arm is extended to the side and the hand holds an object of which the precise nature is not clear. The left hand held a staff, of which the lower part is preserved. The whole figure suggests a statue set on a high base. At the left of this figure stands a volute crater with a cover on which a bird is perched. The body of the crater is ribbed. Above this, the letters N I (probably part of the inscription M PER EN NI TI GR A NI). Then follows a large palmette supported by a flower and part of another crater. The upper part of the fragment is decorated with a band of rosettes and a projecting moulding.

For the inscription cf. *C.I.L.* XI, 6700, 450 g.

221. (Plate XX). From the lower part of a bowl. The lower edge is decorated with a plain moulding. On this are two rosettes, each with a small draped female figure, very carelessly modelled, above it. Between the rosettes, a conventional acanthus leaf rests on the moulding. Above this is a small base, surmounted by a male figure clad in a chiton which reaches to the knees. This

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figure is broken at the breast, but a part of the right arm is preserved extended toward the side; the left rested on a staff, part of which is preserved. The base is connected with the rosettes of the lower range by two oblique mouldings on each side, and is joined at the left by a conventional laurel leaf pattern, which ran around the vase. Over this pattern, above the right hand female figure, what appears to be the lower part of a base can be seen.

The male figure was made with the same stamp as the figure on No. 220.

222. (Plate XXI). From the lower part of a large bowl. The surface is divided into several fields by pairs of vertical mouldings, joined near the bottom by pairs of oblique mouldings. The points of juncture are decorated with rosettes. Of the lower fields thus distinguished, the central one is ornamented with an elaborate pattern made up of a crown of conventional leaves supporting a flower, which in turn supports a small palmette. The base of the flower is decorated with a cross-hatched boss, and from the crown of leaves a bud on a curving stem rises on each side. Each of the two side fields is occupied by a conventional leaf with a small satyr similar to the one on No. 217 above it. Above, in the angle formed by the oblique mouldings, hangs a flower. These two designs doubtless alternated about the bowl. In the upper fields set off by the oblique mouldings, a leaf, with a bell-shaped flower above it, supports a small female statuette. From the leaf rise two flowers on curving stems.

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(i) MASKS, HEADS, BUCRANIA, PAIRS OF ANIMALS, ETC.

Complete Moulds

223. (Plate VII). Practically uninjured mould for a large bowl. Diameter, 17.5. Height, 10. The lower field is very narrow. It is bordered below by a plain moulding and a row of bosses, and is set off from the principal field by a plain moulding and a band of four-petalled roses. Between these is a garland of laurel leaves and berries. The main field is bordered at the top by an egg and dart, a row of bosses, and a plain moulding, and below these a conventional laurel leaf pattern runs about the mould.

The principal field is divided into four parts by pairs of crossed thyrsuses, from each of which hangs a lion's skin displayed. The thyrsuses end below in small knobs to which a large, cross-hatched boss is attached in each case. The lion's skin is attached near the tops of the thyrsuses, and at the points of attachment, elaborate knots are represented. The skin is worked out in great detail, with delicate hatching to suggest the rough, hairy surface. The head, especially, is very carefully done, with separately modelled locks above the forehead, wrinkled muzzle, and large, staring eyes. Above each lion's skin is a large disc, with a four-petalled rose at the center. In the four fields set off by the lion's skins, the scheme of the decoration is in all cases the same, though there are differences in detail. In each field, a garland of conventional laurel leaf pattern runs from thyrsus to thyrsus, the ends attached at the points where the elaborate knots hold the lion's skin, and from the garlands hang pendants shaped like short scabbards (in two fields five pendants,

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in the other two, seven). Above the garland in each case is a large satyr mask, with open mouth, snub nose, bulging forehead, and thick, curling beard. The hair is parted in the middle and bound by a fillet, the ends of which run off into the field and end in three knobs. Below one of these heads and to the right is the signature *Rasin(i)*; in the opposite field and in a similar position, *Certus*.

Few moulds show the use of small separate stamps better than this. Though the scheme of the decoration is the same in all four divisions of the main field, no two divisions are exactly alike. Each thyrsus was formed with four stamps, one for the shaft, one for the pine cone, one for the knob at the lower end, and one for the boss below it. The knots by which the lion's skins are held were made with a small stamp containing one-half of the pattern. The knobs at the ends of the fillets are in a different position in every case, and the fillet itself was apparently drawn free hand. In the lower field, the garland was made with two small stamps, one containing a leaf, the other a berry.

The lion's skin is a favorite decorative motive; cf. Nos. 130, 244, 245, 279-304; Fabroni, pl. 6, No. 9. It may be compared with similar motives on two silver canthari from Hildesheim; cf. *Der Hildesheimer Silberfund*, pl. 11 and 12. For the inscription, cf. *C.I.L.* XI, 6700, 525, and XV, 5501.

224. (Plate XII). Mould for a small cup. Diameter, 9.8. Height, 4.8. The principal field is bordered below by a conventional laurel leaf pattern and above by a plain moulding. It is divided into four parts by four bucrania, and each of the fields thus distin-

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guished is decorated with four ivy leaves and a flying bird. The leaves spring from the bucrania, two on each side, and the bird is placed between them, occupying the center of the field. The upper part of the cup projects strongly and is decorated with alternating rings and flowers. Above, a row of bosses.

Fragments of Moulds

225. (Plate XIII). The principal field was decorated with alternating leaves and bearded heads in front view. In the fragment, one almost complete leaf and parts of two heads appear. The leaf is long and pointed, with delicate dentilations. At its base is another smaller leaf. The heads are of the "bearded Dionysus" type. They are modelled with great care, the hair and beard in long locks with curling ends, the eyeball incised. Above them, running around the vase, is a festoon of fruit and leaves, in which grapes, apples, and pears can be recognized. Over each head, the garland is bound by a fillet with long, flying ends. The upper edge of the body of the vase is marked by a band of rosettes.

226. Smaller fragment from the same mould, containing only the upper end of a leaf, a bit of the hair of a head, two sections of the garland, and seven rosettes.

227. (Plate XIII). On either side of a long leaf, like those of Nos. 225 and 226, a bearded mask. Below the right hand mask, the signature *Pantagatus*. At the right, the edge of another leaf.

The name *Pantagatus* occurs with C. Anni (*Not. Scav.* 1892, p. 375 and *C.I.L.* XII, 5686, 671); with Rasini (Nos. 305, 306); and with Rasini Memmi (*C.I.L.* X, 8056, 248 and XV, 5514).

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228. (Plate XIII). The principal decoration consists of a festoon of fruits and leaves, in the midst of which is a human head in front view. The head appears only once in the fragment, but it was undoubtedly repeated at intervals. The main portion of the festoon is the same as the garland on Nos. 225 and 226, and was probably produced by the same stamp, but it has been made more elaborate by the addition of vine branches and bunches of grapes. The tail and part of the wing of a bird also appear above the festoon. The head has carefully worked hair and beard, and from it hang two broad fillets or ribbons which end in flying strings. From the top of the head a zigzag cord runs upward to the upper edge of the body of the vase, intended, doubtless, to suggest a mask suspended by a cord. The pattern which marks the upper edge of the field is made up of flower palmettes laid on their sides.

229. Silenus mask, with a festoon on either side. The hair and beard are treated in separate, irregular locks. Above the forehead is a wreath of ivy leaves and berries. A long fillet falls on each side of the face. On a line with the temples, a row of lancet-shaped leaves passed around the vase. These were evidently impressed in the mould first, and the stamp with the head of Silenus on it failed to obliterate them completely. The festoon on either side of the mask was made from the same mould as that of Nos. 237 and 267. Above, a tongue pattern and a row of bosses.

230. (Plate XIII). From a row of bosses at the bottom of the principal field rise two pointed staffs with spirals. Between them, a satyr mask of the usual sort, with thick lips, long nose and obliquely set eyes and eyebrows (here very strongly marked). The

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hair rises straight above the forehead and falls in heavy masses at the sides. The beard is long and curly. From the head a heavy rope pattern rises on a curve; it probably served to connect the mask with a similar mask, half of which is preserved at the left hand edge of the fragment. In the center of the rope pattern, part of an elaborate boss appears. On the right hand side of the field a portion of a very natural oak spray can be seen. The mouldings which bound the field above, and which are partially covered by the rope pattern, are elaborate. They consist of a row of bosses, a laurel leaf pattern over a simple moulding, egg and dart, row of bosses, and a simple moulding.

231. In the center, a female head in front view rests on a knotted fillet with elaborate ends. On each side of it, a palmette. At the left, a bit of a knotted fillet, and above it the inscription, *Telli*. Between the inscription and the first palmette, two small double bosses. Above, a tongue pattern, a row of bosses, and a simple moulding.

Cf. for the inscription, *C.I.L.* XI, 6700, 660 *a*. There is a trace of a letter, probably C, before *Telli*.

232. In the center, an ornament made up of pairs of volutes diminishing in size toward the top, and surmounted by a small palmette. On each side of this, a female head in front view. Both heads have an almond-shaped ornament on top. The head on the right is supported by a staff decorated with a spiral. Above, tongue pattern and a row of bosses.

233. In the center of the field, a child's head in front view, inside a circle of bosses. On each side of this, a palmette lying on

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its side and a trace of another head. The field is bordered below by a row of pointed leaves with double rings between them, and above by a tongue pattern and a simple moulding.

234. The meeting point of two pairs of oblique mouldings, which served to divide the body of the vase into fields, is decorated with a child's head in front view. At each side of this is a seed-shaped ornament, perhaps intended to suggest an elaborate knot. Above the head, the base of an elaborate ornament appears, but its exact nature cannot be determined. In the field below, a long conventional leaf. At the left, traces of other leaves.

235. The principal field is decorated with a band of pointed leaves, placed on their sides, and alternating in direction. The spaces between the larger ends of the leaves were occupied by bearded masks—the hair confined by a fillet with long ends—one of which is partially preserved at the left hand side of the fragment. The spaces between the pointed ends of the leaves were filled with children's heads in front view; one of these appears at the center of the fragment. Below it is the inscription, *Chrestus C.* (*Anni* is probably to be supplied). Below the inscription, a band of ivy leaves, placed on their sides. Above the main design, a band of rosettes and hatched circles.

Cf. for the inscription, *C.I.L.* XI, 6700, 38 c; XV, 4967 and 4975; II, 4970, 155 and 6257, 59.

236. The body of the vase was divided into small fields by oblique mouldings, which met at the top and the bottom. The fragment has preserved only one of these points of meeting; it is decorated with a small comic mask. Each of the three fields of

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which parts are preserved was decorated with a single eight-petalled flower on a crooked stem. Above the central one, the inscription *Phileros* *Memmi*. Above, a naturalistic branch.

Cf. for the inscription, *C.I.L.* XI, 6700, 383 *a*.

237. (Plate XIII). From a mould for a shallow bowl. The principal field is decorated with bucrania, connected with one another by festoons. The component parts of the festoons are hard to determine; they appear to be pears, figs, acorns, and pine cones. The fillets that hang from the bucrania resemble olive leaves, but the strings at the ends show that they are fillets. Above the center of the garland—in two instances, a ring with cross-hatching, in the third, the signature, *C. Anni*. Above, a row of bosses on a plain moulding.

Cf. for the festoons, Nos. 229 and 267; for the signature, *C.I.L.* XI, 6700, 31 *a*.

238. The design is similar to that of No. 228; the festoon which forms the principal decoration was made from the same stamp. The design is here broken, however, by small bucrania, each surmounted by two bosses, and hung with broad fillets ending in strings. Above and below the field is bordered by rosettes, and below the lower row of these is a small bit of another pattern which ran around the lower part of the mould.

239. (Plate XIII). The design is similar to that of No. 238, consisting of a festoon of leaves and fruit, dependent from small bucrania, which are decked out with broad fillets. The bucrania were produced by the same stamp as those of No. 238. The festoon, however, is different; it includes grasses (or ears of grain?), as

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well as fruit and leaves. Above the festoon is a flying bird. From the bucrania chains run to the upper edge of the field, which is finished off by a band of heart-shaped leaves.

240. From a mould made with the same stamps as No. 238. A part of two festoons and a pair of fillets are preserved.

241. (Plate XIII). The principal design was made with the same stamps as Nos. 239 and 240. The greater part of one festoon with the flying bird above it and parts of three fillets appear in the fragment. Above and below the design is framed in by a band of flower palmettes laid on their sides. Below the lower pattern, a band of conventional acanthus leaves.

242. (Plate XIII). Along the upper part of the field runs a conventional laurel leaf pattern, broken by alternating bull's heads and palmettes. The bull's heads are only partially conventionalized, the short hair between the horns being carefully indicated. The horns are short and each is decked out with a fillet with flying ends. Below each head is a rosette. The palmettes rise from small vases, which rested on elaborate supports; the long pointed leaves which served to decorate the supports are partially preserved. Above, an egg and dart. The cast which is reproduced on Plate XIII was taken from only a part of the fragment.

243. (Plate XIII). In the principal field, so far as it is preserved, the most important element in the decoration is a triangular ornament formed by five converging ribs, flanked on either side by the fore part of a prancing horse. The base of the triangle is concealed by an ornament which resembles an elaborate knot. The apex is covered by three bosses, and these are surmounted by three

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ivy leaves. From this a festoon of fruits and flowers runs off to the left. Above, a row of bosses.

Cf. Nos. 274, 275.

244. The greater part of the field is occupied by a lion's skin, displayed, with head downward, and an elaborate knot at the top, to suggest that the skin is suspended from a support. At the right, traces of foliage. Above, a row of bosses.

Cf. Nos. 130, 223, 245, 279-304, and Fabroni, pl. 6, No. 9.

245. Fragment with similar decoration, but from the lower part of a mould, so that it shows only the lion's head. Below, a row of bosses.

Cf. Nos. 130, 223, 244, 279-304.

Fragments of Vases

246. (Plate XX). Fragment of a bowl decorated with alternating bearded masks and conventional leaves. One head, a part of another, and the greater part of two leaves are preserved. The elements of the decoration are precisely the same as those used in making the mould No. 225, although as the curvature differs from that of No. 225, the vase from which this fragment comes was not made in that mould. Above, part of an elaborate festoon, tied with a fillet.

247. (Plate XX). Right half of a large satyr head. The head is very carefully modelled, and the characteristics of the satyr are excellently brought out,—the short, thick nose, the thick lips, slightly parted, so as to show the teeth, large ear, prominent cheek bone, and coarse hair and beard. The crown of ivy which covers

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the hair is also rendered with great skill, even the ribs of the leaves are reproduced.

248. (Plate XX). Fragment of a large Silenus head. Only the upper part of the head is preserved, but the forehead and the crown of vine leaves show skilful modelling. At the right, portions of a conventional laurel leaf pattern. Above, a vine branch with leaves and bunches of grapes, and three simple mouldings.

249. (Plate XIX). Fragment of a similar head, broken at the nose. At the left, a lion's paw. Above, the inscription *Faustus*, and a double row of bosses.

Cf. for the inscription, *C.I.L.* XI, 6700, 220 *b* and XV, 5143. The *Faustus* of No. 249 was probably a slave of P. Cornelius, but the occurrence of the signature *Faustus Calidi* (cf. *C.I.L.* XI, 6700, 150 *b*) makes this inference not absolutely certain.

250. Similar head, badly broken.

251. Similar head, badly broken and worn.

252. (Plate XIX). Silenus head, with heavy eyebrows and prominent eyes. The hair is bound by a fillet with bunches of grapes at the ends. At the right, a pointed staff with rings and part of a conventional acanthus leaf.

253. Upper part of a similar head, probably from the same stamp as No. 252. Above, a festoon of fruits and flowers.

254. Similar fragment, probably from the same stamp as Nos. 252 and 253. Above, a similar festoon.

255. At the left, a slender palmette on a tall stem. At the right, a small Silenus head in low relief.

256. Similar palmette and Silenus head, but much closer

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together than on No. 255. The two fragments come from different moulds, but the moulds were probably made with the same stamps.

257. At the left, a large tongue ornament. At the right, a small Silenus head in low relief, surmounted by a pine cone (?). Above, a tongue pattern and a row of bosses.

258. Lower part of a small bowl. The principal field is decorated with conventional acanthus leaves rising from the bottom of the vase. Between them appear parts of long pointed beards, which undoubtedly formed parts of Silenus heads of the ordinary type.

259. Fragment of a small bowl, with a Silenus head in very low relief. Above and below, simple mouldings.

260. Small fragment with a similar head, but not from the same mould.

261. (Plate XXI). Fragment of a large bowl. The principal field is set off by a band of rosettes below and by an egg and dart and a row of bosses on a plain moulding above. It was decorated with a series of Pan's heads connected by a festoon. One head and part of another are preserved in the fragment. The heads are large, with heavy moustaches and long beards, which end in two points with a rosette between them. The forehead is bound by a double fillet, and above it rise large curving horns. Both heads and garland are very similar to the same elements in the decoration of No. 135, and doubtless go back to the same stamps. The space between the heads is filled by a large conventional acanthus leaf and two pointed staffs with spirals, one on each side of the leaf. Above the tip of the leaf is a rosette. Part of another leaf at the

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left hand side of the fragment and parts of two pointed staffs at right and left show that this pattern was repeated. At the left of the complete head and just below the garland, the signature *Primus*. The rim has a simple moulding with cross-hatching and the moulding which forms the lip is hatched.

Cf. for the inscription *C.I.L. XI, 6700, 244*.

262. Large fragment of the same bowl (or a bowl from the same mould). Two Pan's heads and parts of the garlands attached to them and of the leaves and pointed staffs in the fields on either side are preserved.

263. Similar fragment, but smaller.

264. Fragmentary Pan's head, similar to those of Nos. 261-263. It is not from the same mould, however, since it shows a large fillet running off toward the right.

265. (Plate XX). The principal decoration consists of large child's head crowned with ivy (probably the youthful Dionysus). The face was carefully modelled, but was badly rubbed in removing the shell from the mould. At the left, a thyrsus. Above, a conventional laurel leaf pattern. The upper edge of the main field is marked by a row of bosses.

266. (Plate XX). Large decorative head facing right, in a setting of flowers and plant forms. The thick lips and short, thick nose look decidedly Ethiopian, but the hair, so far as it appears in front of the ear and behind it, is not curly. The eye is wide open, with iris and pupil carefully indicated, the eyebrows thick and heavy. The protuberance on the neck is probably due to carelessness.

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267. (Plate XXII). From a pyxis. The field was divided into sections by small bucrania with fillets attached to them below and with human heads in front view above. One bucranium and one head, with parts of two fillets are preserved. The bucrania were connected by festoons of the same form as those of Nos. 229 and 237. In the spaces above the festoons were masks suspended by cords. One of these is preserved entire, as is also half of a second. At the top of the field, a band of small stars inside hatched circles. The rim is plain, marked off by two grooves, the lip projects and has a plain moulding on the lower side. The fragment is interesting because, although the entire interior is covered with glaze, the exterior is unglazed except for the rim and the lip.

268. At the left, a pine cone on a stem and above it the lower part of a child's head. At the right, a conventional leaf.

269. Part of a small deep cup. Height, 5.1. Diameter of the base, 3.2. The surface is divided into fields by vertical mouldings, each decorated with a boss at the lower end and at the upper end by a human face in front view. Of the fields thus distinguished, only one is well preserved. This is divided into three parts by two oblique mouldings which start from the lower corners of the field and meet at the top. From a point just below their intersection hangs a looped fillet which fills the central part of the field. Traces of the decoration in the other fields show that all were decorated in the same way. The field is bounded at the top by a row of double bosses, and above this a bit of an egg and dart appears. Between the two, *Phileros* (s) *Anni*.

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For the inscription, cf. *C.I.L.* XI, 6700, 53, though none of the forms there noted is exactly the same as that on No. 269.

270. The body of the vase is bounded below by a row of double rings. Above, at the left, a broad fillet ending in a long string, such as is commonly placed below heads in front view. At the right, a long conventional leaf rises from a crown of three small leaves, and from this, four pointed staffs with spirals extend obliquely into the field, two on each side. The two at the left are partially concealed by a large goat's head with a rosette at the point of the beard. These were added after the vase came from the mould, and served as an ornament at the base of the handle.

271. Nearly half of a small cantharus. Height, 8. Diameter at the bottom, 6; at the top, 9.5. The foot has been lost, but the break at the bottom shows that it ended in a slender stem, 2 cm. in diameter. The lower part of the cup itself is divided into a series of small fields by radiating S-shaped mouldings, and in each field is a conventional branch. At two opposite points, this pattern is concealed by large volute palmettes, pointing downward. These run over to the lower part of the body of the vase, and were clearly ornaments at the base of the handles, added after the vase was taken from the mould. The handles were probably curved and attached only at the top and the bottom of the vase, but the portions above the palmettes are so injured that it is impossible to determine the form of the handles with certainty.

The principal field is set off by a plain moulding at the bottom. It was divided into four parts by groups of four large ivy leaves arranged about a group of bosses (probably intended to suggest

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berries). Two of these groups of leaves are preserved completely. They are so arranged that the ends of the horizontal leaves meet, and at this point there is another group of bosses or berries. The field below is filled with a conventional laurel leaf festoon, which ran from the center of one group of leaves to the center of the next, but is largely concealed by the leaves themselves. The field above contains a similar festoon, decorated at each end with a looped fillet, and below it a bucranium, which occupies the center of the field. The point where the festoon is caught up above the group of leaves is marked in each case by two bosses. The upper edge of the field is marked by a row of bosses. Between these and the festoon, in the one field that is completely preserved, are the three inscriptions, *Chrestus Rasini Memmi*. The lip is decorated with a band of rings and a row of bosses.

Cf. for the inscription, Introduction, p. 27.

272. Large bull's head in front view. The workmanship is very careful, the short hair between the horns being indicated. A double cord passes over the left horn, and below it the beginning of a festoon or garland appears. Above, at the top of the body of the vase, part of a pattern of bosses arranged in circles.

273. From the upper part of a small bowl. Of the principal decoration, only a bucranium with two bosses above it and a small portion of a festoon attached to it are preserved. Above, a fragment of a band of flower palmettes.

The bucranium and the festoon are the same as those on the mould No. 239.

274. (Plate XXI). From the upper part of a bowl. In the

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principal field, the most important part of the decoration consists of a triangular ornament, formed by five converging ribs and surmounted by a rosette, and flanked at either side by the fore part of a prancing horse. The whole rested on a support in the form of an elaborate knot. Above the rosette, *P. Cornel(i)*. At the right, a festoon of fruits and flowers. The field is bordered above by an egg and dart, a row of bosses, and a plain moulding. The juncture of the body of the vase and the rim is marked by a strongly projecting convex moulding with cross-hatching. The lip, as far as it is preserved, is plain, with a simple moulding at the top.

Cf. Nos. 243 and 275; for the inscription, *C.I.L. XI*, 6700, 204 *i*.

275. On either side of a triangular central ornament with three bosses above it, appears the fore part of a prancing horse. Above, *P. Cornel(i)*. Above the field, an egg and dart pattern.

Cf. Nos. 243 and 274; for the inscription, *C.I.L. XI*, 6700, 204 *i*.

276. (Plate XXII). From a border of rosettes rises a conventional leaf with pointed staffs with spirals springing obliquely from the base. Above this and partly covered by it is a lance-shaped leaf, in front of which are two serpents intertwined. At the left, a tongue-shaped ornament rises from the rosettes; above it is a small leaf with a rosette at its base. Still farther at the left, a bit of a pointed staff shows that the pattern was repeated.

Cf. Nos. 335, 506, and Fabroni, pl. 6, No. 1.

277. Small fragment decorated with a serpent similar to those on No. 276, and above it (*P. C)ornel(i)*. Above, an egg and dart.

Cf. for the inscription, *C.I.L. XI*, 6700, 204 *i*.

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278. (Plate XIX). At the left of two dolphins with tails intertwined (only one is preserved entire), a conventional leaf, with pointed staffs with spirals springing from it obliquely. Above, a row of bosses.

Cf. No. 505.

279. (Plate XXII). Of the decoration of the body of the vase, only a lion's skin, displayed, is visible. Above, a row of bosses.

Cf. Nos. 130, 223, 244, 245 and Fabroni, pl. 6, No. 9.

280-304. Twenty-five fragments with parts of the same decorative motive. In some cases, other elements of the decoration are preserved, bits of festoons of fruits and flowers, naturalistic plant forms, and conventional patterns. In one case, there is a suggestion of a human figure, but the fragment is so small that certainty is impossible. Two fragments bear signatures,—No. 291, *P. Cornel(i)*, and No. 292, *Primus*.

(j) NATURALISTIC PLANT FORMS

Complete Moulds

305. (Plate VIII). Mould for a round bowl. The mould is cracked, but has never been broken. Diameter, 14.7. Height, 7.3.

The surface is divided into two fields by a border of rosettes and a very narrow moulding, and the same patterns recur at the top of the mould. The lower field is set off at the bottom by a narrow moulding and a row of bosses. From the bosses at regular intervals spring four long leaves, each with a rosette at the point where it rises from the border. At either side of this rosette, a long

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pointed staff with cross-hatching extends obliquely into the field. In the space between each pair of leaves, a palmette.

In the upper field, the decoration consists of an elaborate festoon, which, with supplementary figures, occupies the whole field. Among its component parts, the acorn, the quince, and the pine cone are easily recognizable; two other fruits (pear and olive?) and a flower are less distinctly characterized. Close inspection shows that the greater part of the festoon was impressed in the mould with a single small stamp. The same pattern is repeated twelve times, but the stamp was reversed in passing from one part to the next, so that the upper part of one section corresponds to the lower part of the next. At the points where the separate sections meet, a small space was left in every case, and these spaces are filled alternately by a six-petalled flower and a large bee. These were impressed in the mould after the sections of the main design. Further than this, the whole is varied by the addition of supplementary figures above and below the festoon. In the upper range appear two inscriptions, almost exactly opposite each other, *Pantagatus* and *Rasin(i)*. Beginning at the right of the inscription *Pantagatus*, the supplementary figures are:

(a) Long-tailed bird (daw?) with outstretched neck (probably conceived as perched on an acorn in the festoon, though its feet do not touch the acorn).

(b) Slightly smaller bird, perched on a pine cone. The wings are raised and the head is turned, preening the feathers of one wing.

(c) Small Cupid hovering above the festoon and touching an acorn with one hand.

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(*d*) Daw (?), same type as (*a*).

(*e*) Large bee, hovering above the festoon.

(*f*) Lizard, with legs spread wide apart and long tail.

After the inscription Rasin(i) :

(*g*) Bird, same type as (*a*).

(*h*) Bee hovering above the festoon.

(*i*) Bird preening its feathers, same type as (*b*).

(*j*) Cupid, same type as (*c*).

(*k*) Lizard, same type as (*f*).

(*l*) Bird, same type as (*a*).

(*m*) Bee, same type as (*e*).

In the lower range, directly under the inscription Pantagatus:

(*n*) Lizard, same type as (*f*).

Then to the right:

(*o*) Bee, not exactly the same as either (*e*) or (*h*).

(*p*) Bird.

(*q*) Seated Cupid, with both hands raised toward the festoon.

(*r*) Lizard, same type as (*f*).

(*s*) Bee, same type as (*o*).

(*t*) Seated Cupid, same type as (*q*).

(*u*) Bee, same type as (*h*).

(*v*) Lizard, type (*f*).

(*w*) Seated Cupid, type (*q*).

(*x*) Bird, type (*p*).

(*y*) Seated Cupid, type (*q*).

This form of ornamentation (naturalistic garland with small supplementary figures) is one that occurs very frequently. Cf.

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Fabroni, pl. 1, No. 6; *B. J.* 96, pl. 5, No. 35. Similar garlands are found on silver vases; cf. *Der Hildesheimer Silberfund*, pl. 10; *Mon. Piot* 5, pl. 7 and 8 (from Bosco Reale). They are very frequent on marble altars of Augustan times and later, and on many sorts of utensils and articles of furniture; cf. Altmann, *Die römischen Grabaltäre der Kaiserzeit*, *passim*, and E. Strong, *Roman Sculpture from Augustus to Constantine*, pp. 59–79. For the inscription, cf. Introduction, p. 27, note 4.

306. (Plate VIII). Mould for a small bowl, similar to No. 305. Diameter, 15.8. Height, 6. The mould is put together from fragments; one small section is entirely lost, and the preserved parts are badly chipped in two places, but the whole design is clear. The mould is the product of the same factory as No. 305. It bears the signatures *Pantagatus* and *Rasin(i)*, and some parts of the decoration are identical with parts of the decoration of No. 305.

The ornamental patterns consist of a conventional laurel leaf pattern below the lower field, a band of rosettes between the upper field and the lower, and at the top of the body of the vase a laurel leaf pattern and a row of bosses. In the lower field, the decoration consists of seven large flowers, each with a rosette at its base, from which elongated pointed staffs with cross-hatching extend obliquely into the field. In the spaces set off by these, between each pair of flowers, a bud on a curving stem.

The principal field is filled by a festoon, composed of the same elements as the festoon on No. 305 and made with the same stamp. Here the design is repeated eleven times, with the stamp always in the same position. The spaces between the sections are filled with

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small figures, which, however, do not recur with the regularity of the filling figures on No. 305. Beginning at the right of the inscription *Pantagatus*, the figures are:

(a) Large bird (daw?) with head lowered as if pecking at the festoon.

(b) Large bee, of the same type as the figure in the same position on No. 305.

(c) Cupid flying toward the right. One arm is stretched out as if he were trying to grasp the end of the festoon. The figure is larger than the corresponding figure on No. 305, and is worked out with much greater care, especially in the details of the wings.

(d) Bee, same type as (o) and (s) on No. 305.

(e) Bee, same as (b).

(f) Cupid, same as (c).

(g) Bee, same as (d).

(h) Bird, same as (a).

(i) Bee, same as (b).

(j) Cupid, same as (c).

(k) Bee, same as (b).

The supplementary figures above the festoon consist of three birds of the type of (a) on No. 305.

Cf. note on No. 305.

Fragments of Moulds

307. Fragment with a bit of naturalistic grapevine.

308. In the principal field, a fragment of a vine branch and a single tendril. Above, at the left, (*Ra*)*sini*; at the right, *Memm*(i).

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Above the inscription, a conventional laurel leaf pattern, and above that, a tongue pattern.

Cf. for the inscriptions, *C.I.L.* XI, 6700, 552.

309. (Plate XIV). The decoration in the main field consists of a naturalistic spray of aster(?). Below, a conventional laurel leaf pattern serves to set off the principal design from the row of palmettes with single bosses between them which decorates the lower field. At the top of the main field, a row of bosses.

310. A naturalistic branch is joined by a rope to an equally naturalistic spray of ivy. Above, a tongue pattern and a row of bosses on a low moulding.

311. In the main field, a band of alternating ivy leaves and berries. Above, tongue pattern, row of bosses, and a plain moulding.

312. In the main field, tendrils and a bunch of three berries on a stem. Above, laurel leaf pattern, egg and dart, and three simple mouldings.

313. About one-third of a mould for a small bowl. The decoration is in two fields,—in the lower, a band of alternating olive leaves and berries pointing toward the left; in the upper, a similar band pointing toward the right, with a half open leaf associated with every berry. Between the two fields, a rope pattern. Above the upper field, a rope pattern and a plain moulding.

Cf. the silver vase from Bosco Reale, *Mon. Piot* 5, pl. 17.

314. The principal field was set off by two grooves at the bottom and decorated with a branch of olive leaves and berries, of which little is preserved.

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315. In the principal field, a spray of olive leaves and berries. Above, a row of palm leaves pointing downward and a rope pattern.

316. From a mould for a small cup. About the lower part, groups of three conventional acanthus leaves (one large leaf between two small ones) alternate with single broad round leaves with well marked central ribs. Above, in the principal field, a spray of olive leaves and berries. Above that, a conventional laurel leaf pattern.

317. In the principal field, a spray of olive leaves and berries. Above, tongue pattern and a row of bosses.

Fragments of Vases

318. (Plate XXI). More than half of a large bowl. The principal field is set off by two plain mouldings below and by a tongue pattern, a row of bosses over a plain moulding, and four simple mouldings above. It is decorated with a spray of grapevine, with leaves, tendrils, and bunches of grapes worked out with the utmost care. At intervals, birds are introduced, some flying, others resting quietly on the branches of the vine; two are so placed as to appear to peck at the bunches of grapes. In the upper part of the field, the impressions of two stamps with signatures appear, but both are so badly rubbed as to be illegible. The design is reproduced on Plate XXI from a part of the vase only.

319. (Plate XXI). Lower part of a straight-sided pyxis. The foot has the form of two simple mouldings projecting slightly. The principal field contains a naturalistic grapevine. Below, at

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intervals, groups of three plant stems rise from the simple moulding which bounds the field at the bottom.

320. (Plate XXII). Fragment of a shallow bowl, with very naturalistic grapevine. The ribs of the leaves, separate grapes, and tendrils are all brought out with great skill.

321-324. Four fragments with similar, but less careful, grapevine as decoration.

325. (Plate XXII). From the upper part of a bowl. In the principal field, an ivy branch of very careful execution; the articulations of the leaves, the individual berries, and the tendrils are all rendered with great fidelity. Above, a conventional laurel leaf pattern, two concave mouldings, and a strongly projecting lip.

326. Fragment with similar ivy branch, same careful execution.

327. From the upper part of a large bowl. On the body, ivy branch of careless execution and *P. Corn(eli)*. Above, tongue pattern, row of bosses, and hatched convex moulding.

Cf. Inghirami, *Monumenti Etruschi*, Serie V, pl. 1, No. 2; for the inscription, *C.I.L. XI*, 6700, 204 *i*.

328-330. Three fragments with similar ivy branches.

331. (Plate XXII). The principal field is set off by two plain mouldings below, and decorated with a spray of oak leaves and acorns. The leaf is that of the winter oak (*quercus sessiliflora*).

332. Fragment with similar decoration.

333. In the principal field, part of a twisted pillar, surmounted by the inscription *P. Cornel(i)*. At either side of this, a festoon of fruits and flowers, attached by a fillet. Above, egg and dart.

Cf. for the inscription, *C.I.L. XI*, 6700, 204 *i*.

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334. Similar fragment, with a festoon of fruits and flowers as the principal decoration, here attached to a palmette which terminates in volutes at the sides. Above, egg and dart, row of bosses, and a convex moulding with oblique hatching.

335. (Plate XXII). In the principal field, the ends of two festoons of fruit and flowers are preserved. Between them and partly obliterating the end of one, (*P.*) *Cornel(i)*. Above, a band of double rings. On the lip, which is sharply offset and decorated with simple mouldings above and below, two serpents with bodies intertwined. These were made separately and attached.

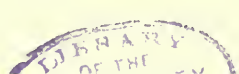
Cf. Nos. 276, 506, and Fabroni, pl. 6, No. 1; for the inscription, *C.I.L.* XI, 6700, 204 *i*.

336. From the lower part of a bowl. Of the decoration of the principal field, only a bit of a festoon of fruits and flowers is preserved. Below this, and separated from it by two convex mouldings (the lower cross-hatched), is a lower field, ornamented with a conventional flower spray and a small candelabrum(?). At the left of this, the tendrils of another plant appear. The lower edge of the lower field is rippled.

(k) CONVENTIONALIZED PLANT FORMS AND OTHER CONVENTIONAL PATTERNS

Fragments of Moulds

337. In the principal field, a spray of conventional leaves and tendrils. From this, at the right hand side of the fragment, rises a conventional bud, surmounted by a rosette and by two pointed



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staffs with spirals. Above, at the left, *Rasini*, at the right, *Memmi*, and above the inscriptions, two plain mouldings.

Cf. for the inscriptions, *C.I.L.* XI, 6700, 552.

338. At the left, conventional spray of acanthus leaves. At the right, conventional acanthus leaf. Above, a rosette with tendrils.

339. In the principal field, two sprays of conventional foliage, with tendrils above and with two flowers on tendril-like stems below. Below the field, a conventional laurel leaf pattern, a row of bosses, and a plain moulding.

340. A plain moulding with a row of bosses on each side divides the surface into two fields, each of which is decorated with conventional sprays.

341. (Plate XIV). The design consists of single large acanthus leaves rising from the bottom of the bowl, with conventional flowering plants between them. These are represented by three pairs of small leaves surmounted by a conventional bud. Above, tongue pattern and rosette band.

342. The design is similar to that of No. 341, only the bud is here placed on a curving stem without leaves. Above, two rows of bosses and a band of hatched rings.

343. A long slender leaf alternates with a shorter, broader one. The shorter leaf is surmounted by a flower. Above, traces of a band of rosettes.

344. At the left, a spray of conventional foliage. At the right, a conventional leaf, with a small leaf at the bottom. Between the spray and the leaf is a small palmette, with a rosette at the bottom and a double boss above it. At the right of the leaf, part

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of a similar palmette. The field is bordered below by two plain mouldings.

345. From a mould for a flat cover. The decoration was arranged in concentric bands, each bounded by two plain mouldings. The fragment contains parts of two of these fields. The outer one contains groups of three conventional acanthus leaves, alternating with small palmettes, the whole bound together by curving stems. The inner field has a design of overlapping palm leaves.

346. Small fragment of the lower part of a bowl, with parts of a large acanthus leaf and a pointed staff with spirals, probably from a design in which these elements occurred alternately.

347. In the principal field, a large flower on a curving stem. Below, a tendril. At the right, part of a signature, now illegible. Above the field, a plain moulding, followed by a row of bosses, a band of heart-shaped leaves with rings between them, and a second row of bosses.

348. In the principal field, a conventionalized tree between two long tongues, probably part of a design in which these two elements alternated. Above, at the left, the inscription *Phileros*(s). Above the field, tongue pattern, row of bosses, and a plain moulding.

The slave's name *Phileros* occurs with the names of at least four different potters: C. Anni (*C.I.L.* XI, 6700, 53); P. Cornelius (*C.I.L.* XI, 6700, 239); Memmius (*C.I.L.* XI, 6700, 383); and C. Tellius (*C.I.L.* XI, 6700, 669).

349. (Plate XV). The principal field is decorated with a series of complicated patterns, each composed of many elements,

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and these were repeated all around the vase. In the fragment, one complete pattern and more than half of another are preserved. The central point for each pattern is determined by a series of intersecting semi-circles, each of which is composed of two plain mouldings. At the point where these semi-circles meet, three flower petals flanked by palmettes placed on their sides form the nucleus of the pattern. Below the petals is a pendant conventional leaf, with a star of smaller leaves below it. Above the petals, two pointed staffs with rings rise obliquely, flanking a small vase. Above this is a conventional plant with four leaves, surmounted by a large palmette.

The spaces between the principal patterns are filled as follows: In the upper field, the point where the semi-circles intersect is covered by a six-petalled flower, with an ornamental bud on each side, a palmette above, and a pendant leaf below. In the lower field, the centers of the principal patterns are connected by a band of pendants, resembling spearheads strung on a cord (the whole suggesting a necklace), with a larger central pendant in the form of a rosette, from which hangs a fillet. Above, the whole is bordered by a band of rosettes and a row of pendant leaves; below, by two plain mouldings.

Cf. for a similar arrangement of the decoration, *B. J.* 96, pl. 6, No. 65.

350. Fragment from a similar mould. The principal pattern is made up of the same elements as the principal pattern of No. 349, arranged in the same way, though the stamps were for the most part smaller. In place of the chain of pendants, a conventional laurel leaf pattern here runs off to the right and left. Above, at the left,

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a bit of a rosette shows that the decoration was not exactly similar to that of No. 349.

351. (Plate XV). The principal field is bordered below by four simple mouldings. From these spring the complicated patterns which decorate the body of the vase. They are of two sorts, which alternated with each other. The simpler form consists of an acanthus leaf, surmounted by a calyx ornament with a conventional bud above it. The more complicated pattern begins with two pairs of curving leaves, one above the other, surmounted by a conventional leaf, displayed, a conventional bud and an ear of wheat. From the base of the conventional leaf and the ear of wheat, a pointed staff with rings rises obliquely on either side. The field is bordered above by two plain mouldings, partially hidden by a row of palmettes with rosettes at their bases. Between the rosettes, and also between the points of the palmettes, are rings with dotted centers.

352. (Plate XIV). At the bottom of the principal field, a row of overlapping palm leaves and a naturalistic spray of ivy leaves and berries. Of the decoration of the field, only one portion is preserved—a conventional tree(?), on which a bird, perhaps an owl, perches. At either side of this, a pointed staff with spirals rises obliquely. At the left, a bit of another pattern, apparently different from the one that is preserved. At the top of the field, an irregular double row of bosses suggests a festoon. From this, at the point where it is caught up above the bird in the main field, hangs a flower, and at the centre of each pendant, a small leaf is suspended. Above, egg pattern and two plain mouldings.

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353. (Plate XIV). The body of the vase is bordered above and below by a plain moulding. It was divided into fields by pairs of vertical mouldings, one of which, decorated at the top with a rosette, is preserved. Of the patterns which decorated these fields, only a little more than half of one and two small portions of another appear, but these show that the form was the same in every field, and as the pattern was evidently symmetrical, the decoration of the entire vase can be reconstructed. The pattern consists of a central stalk which rises nearly to the center of the field. From its base spring leaves and flowers, namely, a small curling leaf, a long leaf with serrated edges, a bud on a long stem, and what is perhaps meant for a seed pod, made up of a pointed staff with spirals, with a large boss concealing the lower part of it. The stem of this "seed pod" has the form of a conventional laurel leaf pattern. At the top of the stalk, a crown of leaves, partially covered by a rosette, serves as a base for three large ribbed calyx ornaments, each surmounted by a pointed staff with spirals. Between each pair of ornaments is a flower on a curving stem.

354. The body of the vase was divided into fields by flat mouldings running obliquely. The points where these mouldings intersect were decorated with four palmettes radiating from a center, the uppermost framed in by curving leaves. Parts of two of these patterns are preserved. Below one of them, the end of a pointed staff with rings appears. In the space between the two patterns, part of an elaborate ornament made up of conventional flowers and buds.

355. Fragment with a pattern similar to the principal pattern of No. 354. Between the four palmettes is a large boss, covered

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with smaller bosses. Above the uppermost palmette is a small, cross-hatched boss, and at each side of it, a rosette. Above, a row of bosses and an egg and dart.

356. The body of the vase was divided into fields by vertical mouldings surmounted by large palmettes, and each field was divided into an upper and a lower portion by a pair of curving mouldings run from the base of one palmette to that of the next. Only one lower field has its decoration preserved—a single conventional leaf rising from the lower edge of the field. The center of each upper field is occupied by a large rosette. Above this, connected with the top of the dividing palmettes by a curving moulding, is a smaller rosette, surmounted by a palmette. The decorative patterns above the field consist of a row of bosses, a band of rosettes, a second row of bosses, and a plain moulding.

Cf. No. 413.

357. Bottom of a mould for a large bowl. The lower edge of the principal field is marked by a row of triangular pendants. Above, several tendrils, a palmette, and a flower with a long spike are all that remains of the decoration.

358. Small fragment. Of the decoration, the most striking feature is a phiale with ribbed body and high curved handles, hanging on a chain. At the right and at the left of this, there are traces of branches, in one case associated with a pointed staff with spirals, but the connection between these and the phiale cannot be made out.

359. Two fields are set off from each other by a large calyx ornament, surmounted by a palmette. Each field is bounded above by a rainbow shaped band (cf. No. 160), rolled over into volutes

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at the ends. At the points where these volutes approach the central ornament, two pointed staffs with spirals run off obliquely. Under the bands there are traces of radiating pointed staffs with spirals. Above the whole, a row of bosses.

360. Above a bunch of leaves of grass, a palmette with a fillet wound about it. At the right, a trace of another ornament. Above, tongue pattern and row of bosses.

361. In the field, foliage with birds above it. Only one leaf with a bird on each side of it can now be made out. Above, two plain mouldings, a band of rosettes, a plain moulding, and a border of rings.

362. Above a plain moulding, which bounds the principal field below, an elaborate rosette surrounded by tendrils.

363. The principal field is set off by two simple mouldings below and by a row of bosses above. It is divided into smaller fields by pairs of simple mouldings running obliquely. The points where these meet the lower mouldings are marked by rosettes. Of the decoration of the smaller fields, only a part of a large rosette in one field and in the other a pointed staff with rings with a group of three bosses below it are preserved.

364. Pairs of simple mouldings running both vertically and obliquely divide the body of the vase into many fields. Aside from this framework, a small rosette at the point where a number of lines cross and two much more elaborate rosettes in two of the smaller fields are all that is preserved of the decoration.

365. (Plate XIV). A pattern made up of pairs of volutes rising from a pair of leaves (cf. No. 232) forms the principal

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motive. It is placed on its side, and evidently ran all around the vase, the direction of each ornament being the reverse of the one next to it. The short spaces between each pair of patterns are filled in each case with a pair of palmettes united by a ring with hatching. Above, a band of hatched rings marks the upper edge of the field.

366. (Plate XIV). Fragment of a mould for a low, saucer shaped bowl. The body of the bowl is set off below by two simple mouldings. It is decorated with a band of large bosses, cross-hatched. From these, at intervals of every two bosses, hang pendants in the form of flower palmettes. Above, two simple mouldings mark the upper limit of the principal field. On the left hand side of the fragment, these two mouldings are obliterated by a signature, of which ELLI remains,—probably (*C. T*)*elli*. The sharply offset rim has a simple moulding at the top and bottom, and is decorated with the same patterns as the body of the bowl. The only difference is that the pattern here is reversed, so that the cross-hatched bosses are at the bottom and the palmettes rise from them.

For the inscription, cf. *C.I.L.* XI, 6700, 660.

367. Smaller fragment from the same mould as No. 366.

368. (Plate XIV). Of the principal decoration nothing is preserved but a bit of foliage and a knotted cord. Above, a row of heart-shaped leaves laid on their sides, a row of tassel-like ornaments each with a ring at the top, and a row of small rosettes enclosed in hatched rings.

Cf. No. 416 and *B. J.* 96, pl. 6, No. 66.

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369. The principal field is decorated with a series of large tear drop ornaments, which cover the whole width of the body of the vase. Between them, groups of six bosses, forming rosettes. Above, a row of bosses.

370. From a mould for a shallow bowl. The body was ribbed vertically, and decorated at the top with a row of bosses. A concave moulding, which marks the transition from the body of the vase to the vertical rim, is decorated with a tongue pattern. The rim itself is decorated with a row of bosses, a plain moulding, a band of heart-shaped leaves laid on their sides, and a row of bosses.

371. In the main field, the upper part of a large palmette. Above, a row of triple bosses between two plain mouldings. On the concave moulding which forms the transition to the rim, a band of heart-shaped leaves laid on their sides. On the rim itself, a band of rosettes.

372. Fragment from a similar mould. The palmette in the main field is here laid on its side, the top of the field marked by a row of double bosses, the concave moulding decorated with palm-ettes, and the rim with heart-shaped leaves laid on their sides.

373. Fragment with a palmette similar to those of Nos. 371 and 372 in the main field. Beside it, a pointed staff with cross-hatching.

374. Fragment with a palmette similar to those of Nos. 371-373 in the principal field.

375-381. Seven small fragments of moulds with conventional plant motives and patterns. They add no new types or combinations to those already described.

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Fragments of Vases

382. (Plate XXII). From a shallow bowl. The principal field is bounded at top and bottom by a row of bosses, and decorated with a spray of conventional leaves, with acorns and a pointed staff with spirals springing from it. At the right, a slender palmette, with a pointed staff with spirals springing obliquely from its base. Above this, *M. Per(enni)*.

Cf. for the inscription, *C.I.L. XI*, 6700, 435 o.

383. Fragment with a similar decoration of conventional leaves and acorns.

384. (Plate XXIII). Small fragment from a large bowl decorated in a manner similar to the decoration of No. 222, with designs made from the same stamps. It is highly probable that small statuettes similar to those of No. 222 formed part of the ornament, but in the preserved portion, only conventionalized plant motives appear. The vertical double mouldings which divide the body of the vase into small fields extend 3.5 cm. above the base before they are met by oblique mouldings, and have cross-hatched bosses at their bases. The rosettes which cover the points of juncture of the mouldings are large and have centers in the form of cross-hatched bosses. Only one field is well preserved; the decoration (from bottom to top) consists of a crown of leaves with flowers on curving stems springing from it, a single leaf with two similar flowers rising from it, a cross-hatched boss, a flower, and a palmette. Of the decoration of the other lower fields, enough is preserved to show that alternate fields contained a single leaf, probably with a figure above it.

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385. (Plate XXIII). Fragmentary saucer on a low foot. Preserved diameter, 6.3. The principal field was divided into four parts by four pairs of leaves springing from an inverted flower. One of them is preserved entire, the others only partially. Between each pair of these ornaments were two rosettes (only four are preserved) and above each pair of leaves a single rosette (one preserved). The rim sets off sharply, is slightly concave, and is ornamented with two grooves and a hatched moulding at the bottom.

386. Fragment of the lower part of a bowl, with a crown of conventional leaves pointing upward. Above one of them, a rosette.

387. Part of a small cup. The surface is divided into fields by pairs of vertical mouldings, and each field is filled by a large leaf, rising from a crown of smaller leaves (only one well preserved).

388. From the upper part of a large bowl. The body was divided into fields by series of three oblique mouldings, the points of juncture being marked by rosettes. Parts of three such fields appear in the fragment, one with a conventional leaf as decoration, another with a palm leaf flanked by a pointed staff with spirals. The third field contains only a part of a pointed staff. Above, a row of double rings, partly obliterated by one of the grooves that mark the beginning of the rim.

389. From the body of a bowl. The decoration is made up of a festoon of fruits and flowers placed vertically, with conventional plant sprays and pointed staffs with spirals springing obliquely from the sides. Below, a hatched moulding marks the lower edge of the field.

390. From an almost straight sided bowl. In the center, a row

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of four-petalled flowers with two simple mouldings on either side divides the field into an upper and a lower part. In the upper part, there remains a fragment of a pattern made up of alternating calyx ornaments and rosettes, with a flower rising from one rosette and beside it a circle, filled with meaningless bits of conventional laurel leaf pattern. In the lower part, a similar design has flowers hanging from the rosettes, and between the flowers, another rosette.

391. In the principal field, a bit of a spray of conventional leaves and the signature *Primus*. Above, egg and dart, row of bosses, and a hatched moulding.

For the inscription, cf. *C.I.L.* XI, 6700, 244.

392. On the body of the vase, a bit of a conventional spray, with a palmette and a rosette above it. A simple moulding marks the top of the field. Over the ornament, a carelessly modelled mask has been added, probably as a handle ornament.

393. The body of the vase shows traces of a division into triangular fields, decorated with fruit and flower patterns. Above, the principal field is bordered by a very small tongue pattern. The rim is divided into two parts by a plain moulding, and the lower one of the two is decorated with a Silenus head, made separately and applied.

394. Fragment of a low bowl, decorated with overlapping palm leaves. Across the top of a leaf in the upper row, *P. Cornel(i)*. Above, a row of bosses and a plain moulding.

Cf. for the inscription, *C.I.L.* XI, 6700, 204 *i*.

395. (Plate XXIII). From a shallow bowl. In the principal

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field, between two rows of bosses, are alternating leaves and pointed staffs with spirals, grouped about a central stem.

Cf. Fabroni, pl. 2, No. 1 and pl. 3, No. 6; *B. J.* 96, pl. 6, No. 60.

396–400. Five fragments with similar decoration.

401. Part of a flat bowl or cup. The principal field is decorated with alternating pointed leaves and pointed staffs with spirals, the lower part of this pattern is covered by a laurel leaf pattern. Above, a row of bosses and plain mouldings.

402–407. Six fragments with similar patterns in the main field.

408. From a deep bowl with high rim. The surface is divided into fields by sets of three oblique mouldings, the points of juncture marked by rosettes. Each field contains a single palm leaf. The upper part of the body of the vase is decorated with a band of double rings. The lower edge of the rim is marked by a broad, cross-hatched moulding, above which a fragment of a rosette appears.

409. Small fragment of a similar vase. The dividing mouldings are in groups of four, and are not straight, but curved. The points of juncture are marked by a rosette and a palm leaf.

410. Fragment of the lower part of a bowl on a slender foot. The decoration, so far as it is preserved, consists of a row of double rings about the lower part of the bowl, followed by a series of fluted mouldings in two ranges. The first range consists of eight mouldings with a slight curvature, the second of eight similar mouldings springing from the same points, but with a much greater curvature. The points where the mouldings meet are covered by rosettes.

411. Fragment of a cup. Lower diameter, 6. The surface is

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divided into fields by groups of three vertical mouldings, each with a rosette at the lower end, connected at the bottom by a single horizontal moulding. Only one field is well preserved. Its decoration consists of a slender palmette on a long stem. Traces of similar stems in the other field suggest that the decoration was the same in all the fields.

412. Fragment of a similar palmette on a long stem, associated with three oblique mouldings.

413. From a large, straight-sided bowl. Two groups of three plain mouldings decorated at their upper ends by rosettes and surmounted by pairs of leaves and palmettes serve to set off a field, and two curving mouldings which connect the rosettes divide the field into upper and lower parts. In the lower part, only a portion of a slender palmette, similar to those of Nos. 411 and 412 remains. In the upper part, two curving mouldings, which apparently sprang from the tops of the palmettes, meet above the centre of the field. The point where they intersect is marked by a rosette. Above this is a flower bud on a curving stem, and below it, hung upon two cords, a larger rosette.

Cf. No. 356.

414. From a shallow bowl. The lower part is decorated with a tongue pattern pointing upward, a row of bosses, and a simple moulding. The upper part has a simple moulding, with a row of bosses on it, and above that an ornament formed of two palmettes laid on their sides, with a rosette between them.

415. Smaller fragment from the same or a similar vase, with similar palmette and rosette ornamentation.

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416. The body of the vase is decorated (from bottom to top) with a band of small rosettes, a row of tassel-like ornaments, and a band of rosettes enclosed in hatched circles. In the center of the field, a plastic bearded head covers the two lower patterns. A break at the top of the head shows that it was a handle ornament.

Cf. No. 368 and *B. J.* 96, pl. 6, No. 66.

417. (Plate XXIII). From a large bowl. The principal field has a decoration with alternating "tongues" and pointed staffs with spirals, the latter terminated in each case by a rosette. Above, bosses arranged in circles.

Cf. Inghirami, *Monumenti Etruschi*, Serie V, pl. 1, No. 5; and for a similar decorative motive in silver, *Der Hildesheimer Silberfund*, pl. 17.

418. Fragment with similar decoration. In the field, *P. Cornel(i)*.

Cf. for the inscription, *C.I.L.* XI, 6700, 204 i.

419, 420. Two fragments decorated in a similar manner. They differ from No. 417 only in the form and the arrangement of the minor patterns.

421. From a small bowl. The body is decorated with a pattern similar to the tongue pattern of Nos. 417-420, but arranged on a curve, so that it becomes a tear pattern. Below, a row of four-petalled flowers. Above, a row of bosses and a cross-hatched moulding.

Cf. *B. J.* 96, pl. 6, No. 57.

422. Fragment with a similar pattern. The "tears" are larger, and each is bordered by a rope pattern.

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423. (Plate XXIII). Fragment of the upper part of a bowl, decorated with a tear pattern, associated with pointed staffs. A pointed staff with spirals rises obliquely from the end of each tear. Above, a band of rosettes, an egg and dart, and a row of bosses.

424. Fragment with a bit of a similar pattern. Above, *P. Cornel(i)*, and mouldings.

For the inscription, cf. *C.I.L.* XI, 6700, 204 *m*.

425. (Plate XXIII). From a small bowl. The decoration consists of a row of large pointed staffs rising from the bottom of the vase. The lower ends are covered with rosettes, and above the pointed ends there are traces of another band of rosettes.

426. (Plate XXIII). From a similar bowl. The decoration is made up of club-shaped ornaments placed head downward. Each is covered with knobs similar to those of a knotty club. Above, a row of bosses.

427. (Plate XXIII). Fragment of a small cup. The principal field is covered with five rows of conventional patterns, not unlike seeds. Above, an egg and dart, largely destroyed by the mouldings at the base of the rim. At the left hand side of the fragment, in the midst of the decoration, the signature *Rasin(i)*.

Cf. for the inscription, *C.I.L.* XI, 6700, 520 *a*.

(1) SMALL FRAGMENTS WITH INSCRIPTIONS

Here may also be placed the following small fragments with signatures, on which so little of the decoration is preserved that they cannot be assigned to any definite group of subjects. Most of the artists whose names appear on these fragments belong distinctly

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among the makers of vases of Class II. Other names, like Perenni and Tigrani, although they are more frequently found on vases of the first class, also appear on vases in which the decorative element overshadows the figures. All these small fragments, therefore, are best classed together and associated with vases of Class II.

428. Underneath a bit of floral pattern, *M. Peren(n)i*.

Cf. *C.I.L.* XI, 6700, 435 p.

429. Inside a row of bosses, *Tigran(i)*. Above, a moulding with vertical hatching between two plain mouldings.

Cf. *C.I.L.* XI, 6700, 450 uu.

430. Small fragment with the same signature, without the row of bosses.

431. Of the decoration, only the horn (or tail?) of an animal is left. Above it, *P. Cornel(i)*. Above this, a band of rosettes over two plain mouldings and a row of bosses.

Cf. *C.I.L.* XI, 6700, 204 m.

432-440. Nine similar fragments all stamped with the whole or a part of the signature *P. Corneli*. The few patterns and decorative motives that are preserved are all of well-known varieties.

441. Nose and forehead of a figure facing left. In front of it, *Primus*. Above, egg and dart, laurel leaf pattern, cross-hatched moulding, and plain surface of a bell-shaped rim, with a projecting lip with plain moulding at the top.

Cf. *C.I.L.* XI, 6700, 244.

442. From the upper part of a bowl. In the principal field the top of a support can be made out. Above it, *Primus*.

443. Similar fragment, with the signature *Primus* above a

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support. From the band on which the name stands, a laurel leaf pattern runs off. Above, a band of rosettes and mouldings.

444. The principal field is marked off by a row of double rings below and by an egg and dart above. The only part of the decoration that is preserved is a support in the form of a calyx ornament with the signature *Rodo* above it. At the right hand end of the band on which the signature appears hangs a fillet.

Cf. *C.I.L.* XI, 6700, 247.

445. In the field, the signature *Antiocu(s)*, and an indeterminate object. Above, a row of bosses in circles.

Cf. *C.I.L.* XI, 6700, 209 *c* and XV, 4987 *d*.

446. Of the decoration, only a pointed staff with spirals which rises from the bottom of the vase and (at the left) a fillet can be made out. Above the pointed staff, *Heracilda*. Above, a row of bosses on a plain moulding.

Cf. *C.I.L.* XI, 6700, 228 *c*.

447. In the field, a column supports a band with the signature *Faustus*. At each end of the band, a fillet.

Cf. note on No. 249.

448. Above, a twisted pillar with capital, *C. Gavi*. At the right, a bit of a fillet. Above, a row of circles of bosses and the customary mouldings.

Cf. *C.I.L.* XI, 6700, 306 *f*.

449. In the principal field, parts of two names, NS, (*Cresce*)*ns*, and C. AN, *C. An(ni)*, can be made out. Above, two rows of bosses and parts of a flower palmette and a cross-hatched ring.

Cf. *C.I.L.* II, 6258, 4.

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450. Above a row of small conventional leaves, the signature *Chrestus*, and a row of bosses.

The name *Chrestus* is associated with *C. Anni* (No. 235 and *C.I.L.* XI, 6700, 38 and XV, 4967); *P. Cor(neli)* (*C.I.L.* XI, 6700, 216); and *Rasini Memmi* (No. 271); cf. Introduction, pp. 27 and 29. The forms of the letters on No. 450 are the same as those of *C.I.L.* XI, 6700, 38 *e*.


451. Upper part of a twisted column, with a capital made up of several mouldings. Above it, *Bithynus*. At each side of the band on which the inscription stands, an elaborate fillet. Above, a bit of egg and dart.

Cf. *C.I.L.* XI, 6700, 451 *v*.

CLASS III

PLAIN VASES AND VASES DECORATED ONLY WITH SEPARATELY MODELLED RELIEFS

Complete or Nearly Complete Vases

452. Flat plate on a low foot. Height, 4.2. Diameter, 16.9. Height of foot, 1.6. Diameter of foot, 8.2. The outer surface has a plain moulding just above the point where the foot is attached, the inner has a plain moulding near the outer edge, and two simple grooves a little more than half way from the center to the outer edge. In the center a stamp in the form of the sole of a foot bears the fabric mark .

453. Straight-sided pyxis (missing parts have been supplied in plaster). Height, 11.1. Diameter at bottom, 13. The body is decorated at the bottom with a groove, and higher up with a series of plain mouldings such as mark the juncture of the body and the rim in the case of decorated bowls. On one side a handle ornament is preserved, a goat's head made separately and attached to the vase.

454. Small amphora. Considerable parts of the neck and shoulder and a small part of the body have been restored. Height, 16.5. Greatest diameter, 10.5. On the shoulder, a broad hatched moulding runs around the vase. The handle ornament on one side is completely preserved; it consists of a separately modelled ivy leaf, placed point downward, with a large boss at the tip,

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and a rosette on each side of the broad end. The ornament on the other side is the same, though less well preserved. Above this, on the lip, a break with a rosette attached on one side marks the point where the upper end of the handle was attached.

455. Flat plate, similar to No. 452, but with a straight rim, which inclines slightly inward. Height, 3.5. Diameter, 15.5. Height of foot, 1.7. Diameter of foot, 9.3. The rim has a plain moulding at top and bottom, and several irregular grooves, which may be fortuitous. It is divided into four parts by small female heads in front view. The spaces between them are decorated in two cases with a small lion running toward the left, in the other two cases with a small dog, also running toward the left. All these figures were made separately and attached. The inside is decorated with several concentric grooves, two of which have a hatched pattern between them. At the center, inside a depression in the form of the sole of a foot, *L. Gelli*.

For the inscription, cf. *C.I.L.* XI, 6700, 308 *n, s.*

456. Small shallow bowl, with straight rim, slightly inclined inward. Height, 5. Diameter, 12. Height of foot, 1. The juncture of the rim with the body of the vase is marked by a heavy moulding. The rim is decorated with four attached rosettes, at regular intervals. Inside, the center is marked by a small circle, and over it, in the sole of a foot, is the signature *C. Licini Fusci*,—the last misspelled *Eusci*.

Cf. for the inscription, *C.I.L.* XI, 6700, 338 *b.*

457. Very small bowl. Height, 3.5. Diameter, 9.9. On the body of the bowl, two concentric grooves, and an irregular row of

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points. On the wide projection between body and rim, two hatched bands and two imitation handles, each consisting of a thin strip rolled over at the ends, and depressed at the middle. Inside, three concentric grooves, and at the center, inside a depression in the form of the sole of a foot, an inscription, probably *Umb(rici)*.

Cf. for the form of the inscription, *C.I.L.* XV, 5783 *i*, and for the reading, *C.I.L.* XI, 6700, 819 note.

Fragments of Vases

458. Part of the rim of a flat plate, similar to Nos. 452 and 455. It is decorated with a diminutive figure of Cupid dancing toward the left and playing a flute, and a carelessly executed human head in front view, both made separately and attached.

459. Similar fragment, decorated with a plastic goat's head.

460. Part of the bottom of a bowl. Inside, *P. Corn(eli) Poti* associated with a small star.

Cf. for the signature, *C.I.L.* XI, 6700, 243 *d*.

461. Similar fragment. Inside, *P. Cornel(i)*.

Cf. *C.I.L.* XI, 6700, 204 *o*.

462. Similar fragment. Inside, *P. Corn(eli)*.

Cf. *C.I.L.* XI, 6700, 243 *d*.

463. Similar fragment. Inside, *P. Corne(li)*.

Cf. *C.I.L.* XI, 6700, 204 *y*.

464. Similar fragment. Inside, *P. Cor(neli)*.

Cf. *C.I.L.* XI, 6700, 204 *g*.

465. Similar fragment. Inside, *Rufio C. Anni*.

Cf. *C.I.L.* XI, 6700, 57.

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466. Similar fragment. Inside, the same signature as that on No. 465, the stamp impressed twice.

467. Similar fragment. Inside, enclosed in two concentric circles, *Memmi*.

Cf. *C.I.L.* XI, 6700, 378 *e*.

468. Similar fragment. Inside, enclosed in a circle, *Memm(i)*.

Cf. *C.I.L.* XI, 6700, 378 *f*.

469. Similar fragment. Inside, enclosed in two concentric circles, *Mem(mi)*.

Cf. *C.I.L.* XI, 6700, 378 *k*.

470. Similar fragment. Inside, enclosed in two concentric circles, *Rasin(i)*.

Cf. *C.I.L.* XI, 6700, 520 *k*.

471. Similar fragment. Inside, in letters of the same form as those of No. 470, *Rasin(i)*.

472. Similar fragment. Inside, *Philologi*.

Cf. *C.I.L.* XI, 6700, 793 *c, e*.

CLASS IV

HANDLES, HANDLE ORNAMENTS, AND SEPARATELY MODELLED RELIEFS

Moulds

473. (Plate XIV). Mould for a flat handle, of the usual "tongue and crescent" form (one side broken away). The tongue is adorned with a flower on a long stem, which ends in a heart-shaped ornament and has a fillet about the middle. At the base of the tongue, a pair of elaborate volutes mark the transition to the crescent, and beyond them there was a second, less elaborate pair, one of which is now missing.

Cf. for similar handles from silver vases, *Mon. Piot* 5, pl. 23, No. 3 (Bosco Reale); *Der Hildesheimer Silberfund*, p. 32, fig. 11, and pl. 21, 43, 44, 45; Schreiber, *Alexandrinische Toreutik*, pp. 312ff. Similar forms appear on all the moulds for making handles which Schreiber publishes (*loc. cit.*, pl. 1-3).

474. (Plate XIV). Mould for making goat's heads for attachment. The workmanship is careful, the beard especially being worked out in symmetrical spirals.

Cf. *Gaz. Arch.* 1880, pl. 33, No. 2.

Fragments of Vases

475. (Plate XIX). Fragment of the rim of a vase, with handle attached. The form of the handle is similar to that of

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No. 473, except that the tongue is shorter and broadens into two hornlike projections at the outer end. It is decorated with a club. Underneath, a small triangular piece served to afford a better grip for the fingers.

Cf. note on No. 473.

476. Fragment of a similar handle. The tongue is lost, but the fragment that remains shows that it was decorated with a club.

477. Part of a similar handle. The end of the tongue is broken off, so that the exact form is uncertain. The tongue is decorated with a flower.

478. Fragmentary handle, with tongue, crescent, and volutes, similar to Nos. 473 and 475-477. The tongue is decorated with a thunderbolt(?), and has two small volutes at the end. Underneath, a triangular piece, similar to that of No. 475.

479. Fragment of rim with handle. At the lower part of the fragment, the customary egg and dart and a row of bosses mark the upper edge of the body of the vase. Above this is the handle, attached to the rim. It consists of a flat strip of clay rolled over so as to form a volute with four grooves on the outside. Below this, partially concealing the point of attachment, is a reversed palmette, with volutes at the side.

480. Similar fragment, with a handle of the same sort attached.

481. Fragment of a handle. Only a small part, a flat strip of clay, divided into three bands by vertical grooves, is preserved. Attached to this a handle ornament exactly like those of Nos. 479 and 480.

482. Fragment of vase with handle. The handle is a plastic

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ring, divided into three parts by grooves, and attached to the rim of the vase throughout its length. Below, a reversed palmette, exactly like those of Nos. 479-481.

483. Fragment of vase with handle. The handle is a ring, divided into four bands by three grooves, attached to the rim of the vase for about one-quarter of its length.

484. Small handle—simply a loop of clay divided into two bands by a groove down the middle, and decorated with a plastic rosette.

485. Fragment of a similar, but much larger handle. Only the lower part of the loop is preserved. It was decorated on the outside by a pattern made up of rings and volutes. Beneath it, at the point where it joined the vase, a spur-shaped piece served to give a better grip for the fingers. This is attached to a flat, triangular piece, with an S-shaped ornament on each side, which covers the juncture of the handle with the body of the vase.

486. Small fragment of a similar handle, showing a similar decoration with rings and volutes.

487. More than half of the rim of a large vase, with a small, purely decorative handle attached. The handle consists of a strip of clay, attached to the vase at the center and at the ends, each end being covered by a separately made rosette. As the strip has practically no projection, even where it is not attached, it is an ornamental, rather than a practical handle.

488. Fragment of the upper part of a vase with handle attached. Of the body, nothing is preserved but a bit of the egg and dart and the row of bosses which finished off the principal field. The rim

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is elaborate; it consists of two concave mouldings, topped by a convex moulding with hatching. The handle is made of a loop of clay with grooves on the outside, decorated at the top with a plastic rosette and at the bottom with a comic mask, which covers the patterns at the top of the body of the vase. The mask has the wide mouth characteristic of Roman masks; the snub nose and bald head, and the grapes or berries in the hair mark it as a mask of Silenus.

Cf. Nos. 499, 500.

489. Similar fragment. In the field, a bit of floral ornament. Above, a tongue pattern and a row of bosses. In the upper part of the principal field, covering these patterns, a plastic satyr's head has been applied. Behind it, a fragment of the handle to which it served as an ornament can be seen. The head is distinctly archaistic, with prominent eyes and schematically arranged hair and beard.

490. Part of the shoulder and neck of a hydria. The patterns above the main field are partially preserved—a tongue pattern, a row of bosses, and two plain mouldings. On the shoulder is a plastic satyr's head, which served as an ornament at the base of the handle. On either side of the head, a lump of clay suggests the rivet at the base of the handle in metal prototypes.

491. Goat's head, used as an ornament at the base of a handle, of which a portion is preserved.

492. Goat's head from the same mould as No. 491, also used as an ornament at the base of a handle.

493. Similar goat's head used as a handle ornament, but not from the same mould as Nos. 491 and 492.

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494. Plastic bull's head, from the base of a handle. At the sides, two attached bosses suggest the rivet used in metal prototypes.

495. (Plate XIX). Handle ornament. A fracture at the top marks the point where the handle was attached. The preserved portion is triangular and is decorated at the top with sprays of olive or laurel, from which hangs a reversed palmette.

496. A large cross-hatched boss is flanked by two elongated bosses, also cross-hatched, and these in turn have on each side a pair of small volutes. Beyond one of the elongated bosses appears an ornament that seems to be an imitation of a rivet. The whole is probably a handle ornament of some sort, but it is so fragmentary that its exact purpose is not clear.

497. (Plate XIX). Fragment of the upper part of a bowl, decorated with a figure in high relief. It represents a young female centaur playing the double flute. She prances toward the left, with head thrown back and cheeks distended. An elaborate curl on top of the head marks the figure as youthful. The right arm and two of the legs are very badly drawn, but the whole has a dash and spirit which points to a good model. Below, underneath a projecting moulding, a row of bosses and a tongue pattern.

498. (Plate XIX). Upper part of a bowl, decorated with the figure of a female flute player, seated on a rock. She is dressed in chiton and himation. The flute is a double one. Below, moulding with very slight hatching.

499. Fragment of the upper part of a vase. The rim is decorated with a Silenus mask, similar to that on the lower part of the handle of No. 488, and apparently from the same mould.

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500. Part of the rim of a bowl, with a plastic Silenus mask of the same form as those of Nos. 488 and 499.

501. (Plate XIX). Similar mask, but not from the same mould. The fragment to which it is attached is small, but the curvature suggests that it came from the rim of a bowl.

502. (Plate XIX). Similar fragment. Of the principal field, a little of the tongue pattern and the row of bosses at the top are preserved. The rim is decorated with a plastic Silenus head, distinguished from other similar heads in the Collection by being in profile. The head is modelled with considerable care, so as to emphasize the baldness of the Silenus and his pointed ears.

503. Similar fragment. On the body of the bowl, between a fragmentary pointed staff with spirals and an indeterminate object, *M. Peren(ni)*. Above this, a row of bosses. On the rim is a plastic mask of Tragedy, characterized by the open mouth and melancholy expression. The hair is bound with fillets, which fall on either side of the neck.

For the inscription, cf. *C.I.L.* XI, 6700, 435 f.

504. Similar fragment. The lip is decorated with a plastic human head, with a fillet tied about the hair.

505. (Plate XIX). Similar fragment. Of the principal decoration, the end of a branch is preserved. Above this, an egg and dart, a row of bosses, and a moulding with vertical hatching finish off the principal field. Over these and partially covering them are two dolphins with tails intertwined. The lip is decorated with vertical hatching between two plain mouldings.

Cf. No. 278 and Fabroni, pl. 6, No. 5.

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506. Small fragment of rim with a plastic group of two serpents, similar to that on No. 335, but not from the same mould.

Cf. Nos. 276, 335, and Fabroni, pl. 6, No. 1.

507. Part of the rim of a large bowl, decorated with mouldings and three attached rosettes.

CLASS V

MISCELLANEOUS PIECES

Fragments of Moulds

508–510. Three fragments of upper parts of moulds, exhibiting bits of naturalistic festoons, similar to those of Nos. 305 and 306, used as decorative patterns at the top of the principal field.

511–519. Nine fragments of upper parts of moulds, showing the usual conventional patterns. In some cases, a small part of the design in the main field is preserved, but not enough to determine its nature exactly.

520–530. Eleven fragments of lower parts of moulds, decorated with conventional foliage and patterns.

531–535. Five small fragments of moulds, so badly broken and rubbed that the design cannot be made out.

Fragments of Vases

536. (Plate XIX). In the principal field, a twisted pillar with a capital divided into three parts, supports a helmet. This has a high crest on a twisted support, and from the crest depends a conventional laurel leaf pattern. Above, egg and dart, row of bosses, and a hatched moulding.

537–546. Ten small fragments from the bodies of vases, so badly broken or rubbed that the design cannot be determined.

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547-581. Thirty-five fragments of upper parts of vases. In some cases they are plain, except for the customary mouldings; in others, they contain parts of the ordinary patterns at the upper edge of the body of the vase; and in others, bits of the decoration of the principal field appear. But in no case is enough preserved to show clearly the nature of the subject.

582-587. Six fragments of lower parts of vases. One is a small round foot, plain except for mouldings, the others contain fragments of conventional leaves and patterns such as are common in the lower fields of bowls and similar vases.

Here also may be placed:

588. More than half of a large heavy mould. The design is a child's face in front view. The size is shown by the fact that it measures 10 cm. from forehead to chin. As this is too large for any vase, it seems probable that the mould was used for making oscilla or attachments for decorative plaques. The workmanship is not very careful, the features being rather roughly indicated, the hair represented by a few heavy rolls above the forehead and at the sides of the face.

589. Fragment of a similar mould. The design is a broad band of conventional palm (?) leaves between two curving mouldings. Probably this was a mould for a large chaplet to be placed on a mural relief.

PLATES

















































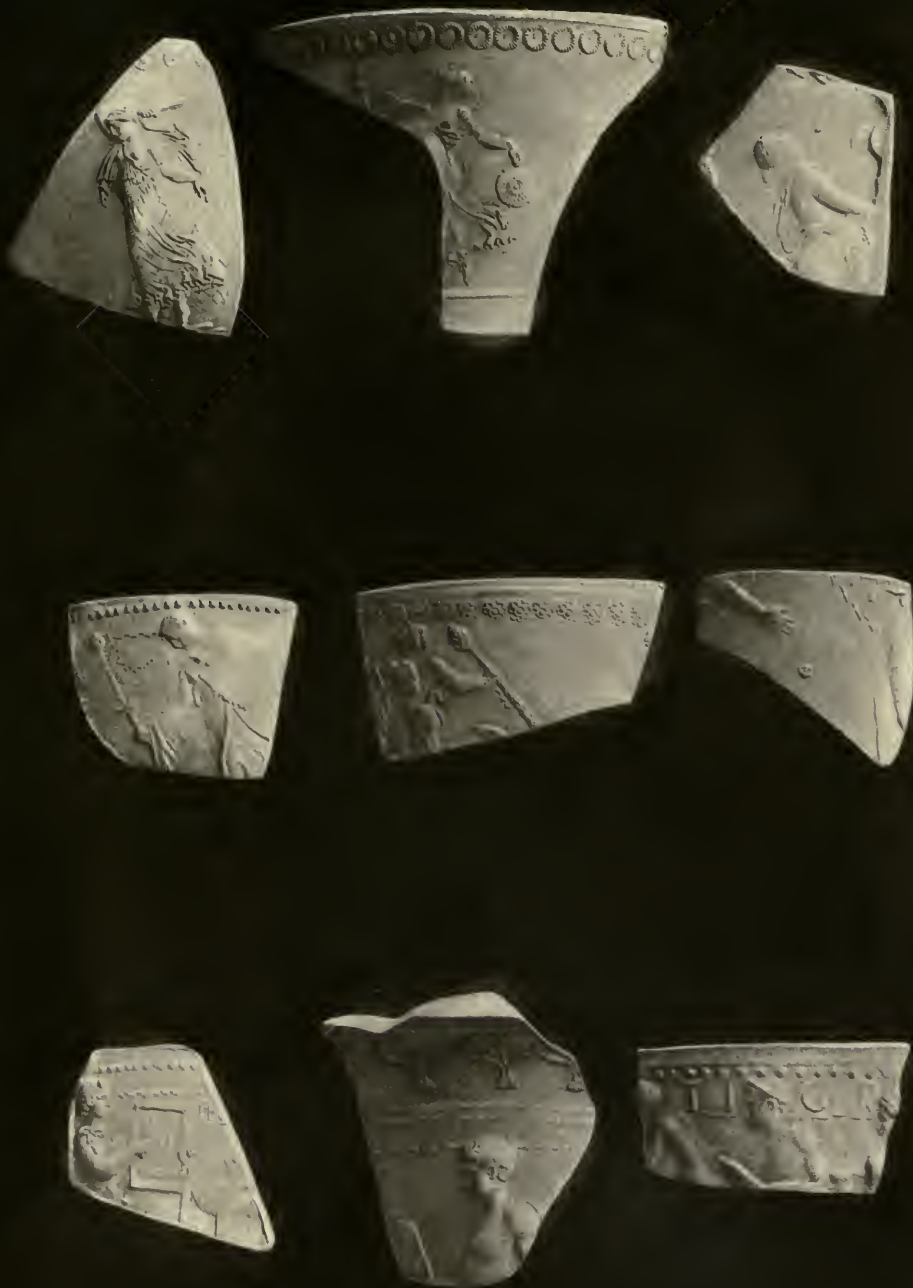


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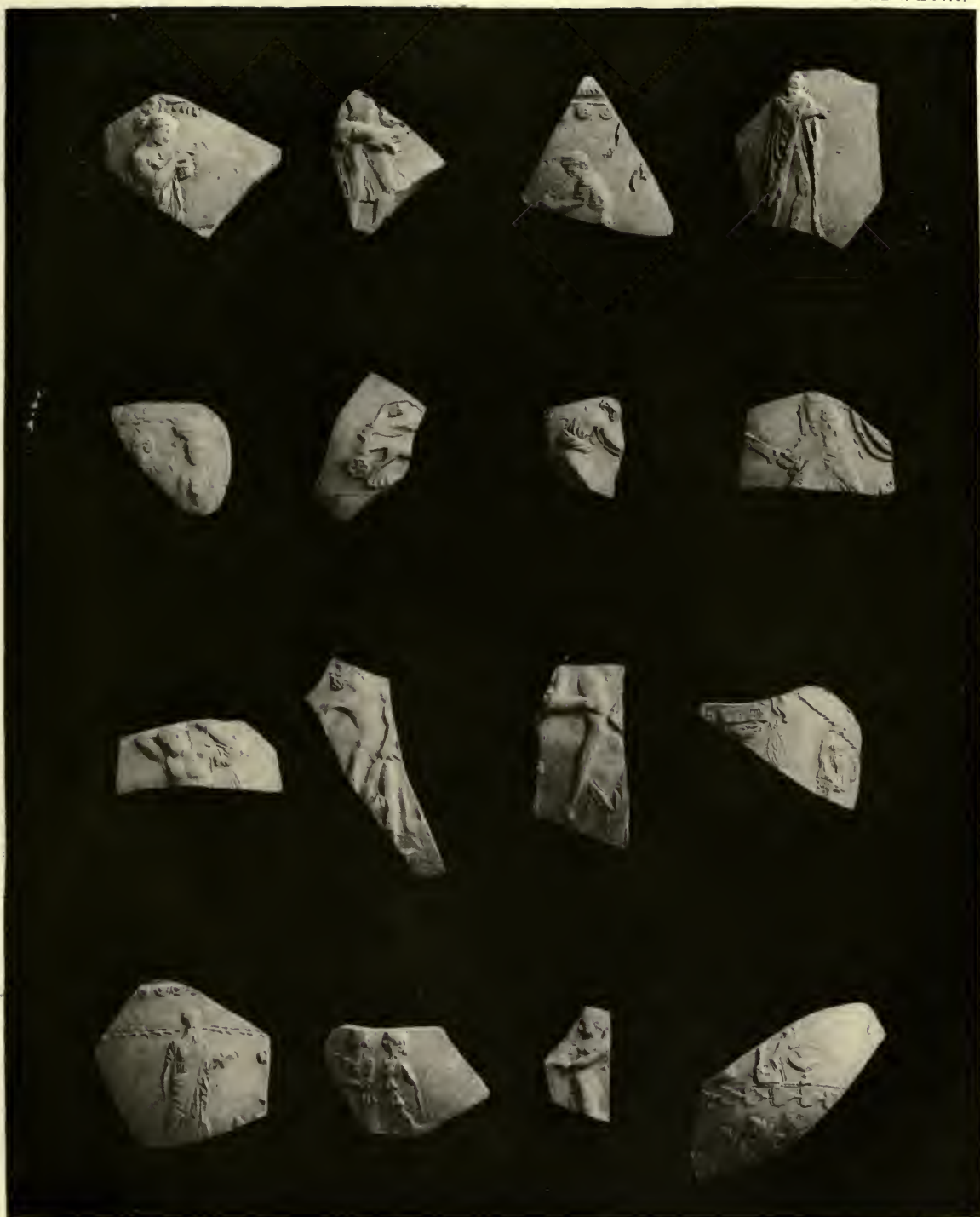
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